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MORE AMERICANS "FAKED"

There is an interesting sequel to the story published in last week's AMERICAN ART NEWS under the heading, "Modern Americans Faked."

At a recent artist's dinner, the subject was introduced and more information was forthcoming. A few days ago, Gardner Symons was visited by a dealer who brought a canvas bearing his signature, this so well imitated that Mr. Symons was surprised, but the picture was obviously a fraud and very poorly painted. Mr. Symons cut the signature from the canvas before letting it leave his studio.

William Ritschel said that, in an obscure art store in Los Angeles, Cal., he had come across counterfeiters of paintings by Ben Foster, Leonard Ochtman and himself.

Prominent dealers are making every effort to find out whether these frauds are systematic or sporadic and would welcome information, as will the ART NEWS, on the subject.

SECOND RANGER WILL SPURIOUS

Mr. Martin W. Littleton, counsel to Charles Henry Phelps, executor of the estate of Henry W. Ranger, has filed in the Surrogate's Court an affidavit that an alleged bogus second will of Mr. Ranger had been filed with the Surrogate. Edith F. Ranger, sister of the dead artist, is contesting the first will, which bequeathed his fortune to the National Academy to purchase the product of struggling American painters. The total value of the estate is estimated at more than \$250,000.

The affidavit names Charles N. Wexler, a lawyer, of Stamford, Conn., as having been connected with the placing on file of the alleged fraudulent will. The questioned will, filed in connection with Miss Ranger's contest, is admittedly only a carbon copy of the alleged instrument. It gives the bulk of the estate to her instead of to the Academy of Design.

Mr. Ranger died in Nov., 1916. Miss Ranger filed notice of contest, but did not appear in court and the first will was probated. The carbon copy of this alleged second will was filed last month.

Mr. Wexler has admitted drawing up the second will.

EXECUTOR PROTESTS STATUE

The Gutzon Borglum statue of Gen. Daniel Butterfield has been in place at 122 St. and Claremont Ave., just below Grant's Tomb, only two months and already is the center of a legal conflict to be fought in the Supreme Court. The Gorham Company, as assignee of the claim of the sculptor, has brought suit for \$32,400, balance due on the statue, against Alfred Francis Hagar and the other executors of the estate of Gen. Butterfield's widow.

Mr. Hagar has paid \$21,600 on account and, after looking over the statue, is sorry that he did so. The statue does not look even two-fifths like Gen. Butterfield, in the estimation of Mr. Hagar, a friend of the General, and Mr. Hagar is preparing to sue to recover the \$21,600.

Provided by Will

Mrs. Butterfield provided for the erection of the memorial in her will. She sent to Mr. Hagar a photograph which was to be used as a model, but she left the creation largely to the discretion of the sculptor, stipulating only that the statue must be "colossal," and that the General must be depicted "standing with his arms folded and wearing a cocked hat."

Even a cocked hat, Mr. Hagar asserts, couldn't make Mr. Borglum's statue look like Gen. Butterfield. He is willing to admit that the sculptor visited the battlefield of Little Round Top, and that the sculptured rocks upon which the statue stands are a truthful representation of the rocks on Little Round Top.

Figure Less Realistic

As to the figure that surmounts the rocks, however, Mr. Hagar is convinced that it would have looked much more like Gen. Butterfield had Mr. Borglum pursued his inquiries as far as the building of the Oneida County Historical Society in Utica, N. Y., and there examined a bronze bas relief likeness of the General which was modeled from Mrs. Butterfield's photograph.

Messrs. David W. Harkness and Calvin S. May, the other executors of the estate, Mr. Hagar continues, approved of Mr. Borglum's work while Mr. Hagar was in South America. When he returned and saw the thing, Mr. Hagar continues, he protested to the sculptor, who promised to break up the cast and make a new design.

NATIVE ART APPRECIATES

The sale at the second session of the Hearn auction at the Plaza, Tuesday evening last, of "The Wood Gatherers" of George Inness for \$30,800, of J. Francis Murphy's "Landscape" for \$15,600, of Wyant's "In the Adirondacks" for \$21,500, of Blakelock's "Landscape" for \$17,500, and of a figure work by Theodore Robinson for \$5,000, all record prices for the work of these men, save for Blakelock, whose "Moonlight" brought \$20,000 a year ago, was not only emphatic proof that the best modern native art has at last "come into its own," but also that the judgment of the earlier buyers and collectors of the best American pictures was sound. They have never lost their faith in the sure and great appreciation of values in such works and their reward has come, fortunately to some, in their lifetime.

What must have been the emotions, for example, of that sincere and deservedly successful collector of modern Americans, Mr. Thomas B. Clarke, when he saw the really great Inness, a canvas painted and dated 1891, for which he paid some \$2,000, the prevailing price of works by the master of this size at that period, and which sold in the Clarke auction of 1899 for \$5,600 to Mr. Hearn, receive a first bid of \$25,000 on Tuesday night last, and finally sell to Scott & Fowles for the record price, not only for an Inness, but for any American picture at auction, of \$30,800?



"SUNSET"

George Inness, Jr.

On exhibition to March 10 at Edison Gallery.

And how gratified must have been J. Francis Murphy, still young, well and honored, to see his "Landscape" which Mr. Hearn bought only a decade ago for \$300, bring \$15,600 from ex-Senator Clark?

The record of earlier sales of Wyant's great "In the Adirondacks," which Mr. Jacob Schiff, it is said, captured on Tuesday, are not available at the moment, but these earlier sales must have been far below the record one of \$21,500 which the canvas cost Mr. Schiff.

ITALIAN GOV'T VS. MEDICI FAMILY

A special cable to the N. Y. "Sun," from London, says: "At an adjourned hearing of the Italian Government's injunction proceedings to prevent the sale of the Medici records, said to be the most valuable documents of the kind in the world, it transpired that the Italian Government had begun criminal proceedings in Italy."

"The sale of these records, which had been extensively advertised, was stopped by a court order obtained by the Italian Government on the ground that the export of the documents from Italy violated the Italian law against the shipment out of the country of original art and archaeological objects and in effect would be equivalent to the sale of stolen objects. Later it was reported that negotiations had been opened in the nature of a compromise by which part of the documents could be sold, but apparently no agreement was reached."

THE HEARN "BLUE BOY"

Through unavoidable hasty writing of the story in last week's ART NEWS of the late George A. Hearn's art collections, whose sale has been the art event of the week, due to pressure of time and insistent printers' demands, it was inadvertently stated that Mr. Hearn paid the large sum of \$50,000 for the canvas known as "The Blue Boy," variously ascribed to Gainsborough, Hoppner, and lesser English brushes of the period, and which work was sold in the Plaza ballroom at the final session of the picture auction last evening.

The ART NEWS story also stated that Mr. Hearn secured the picture for the \$50,000, above noted, "at the sale of the pictures owned by the late William H. Fuller in the winter of 1898," while the records now studied, show that the work was offered at said auction at the reserve or "upset" price of \$50,000 and no bids having been received was withdrawn from the sale.

The history of the original purchase of the "Blue Boy" by the late Mr. Fuller from the late veteran London art dealer, Martin Colnaghi, who was a famous personage in the art world of his time, and of its later purchase by the late Mr. Hearn, is interesting. The story runs that Mr. Fuller when in London about 1895 arranged with Mr. Colnaghi that the picture which he had persuaded himself was by Gainsborough, and possibly the original, and in any event, a replica of the Duke of Westminster's un-

THE CASE OF "JOE" PENNELL

No action will be taken by the Art Club on the resignation of Joseph Pennell, it is intimated by officers of the club, and meanwhile Mr. Burtis, a fellow member, who is also accused of intemperate abuse of Great Britain in the club, continues suspended from membership.

Mr. Pennell's effects have been removed from his rooms at the club to the British named Hotel Windermere next door, where Mrs. Pennell (Elizabeth Robbins) is stopping. No meeting of the board of directors will be held in regard to it and the resignation will be allowed to lie on the table. Mr. Pennell is virtually suspended from the club indefinitely, it is said.

Pennell Degree Withheld

The University of Pennsylvania did not honor Joseph Pennell at the annual Washington's Birthday exercises, and he did not receive the degree of doctor of literature, as his friends had hoped. The university trustees caused Mr. Pennell to be notified that they desired to postpone the conferring of the degree.

The withholding of the honor was due to the controversy between the artist and the Phila. Art Club. He was asked to resign from the club, it is understood, because of his open anti-British opinions.

The letter from Provost Smith follows: "My dear Mr. Pennell: I am advised by the trustees of the University of Pennsylvania that the degree of doctor of letters voted to you April 2, 1917, with the expectation that you would be present June 21, 1917, to receive it, will not be conferred on June 21, February 22, 1918.

"With cordial regards, I am, sincerely yours,
"EDGAR F. SMITH."

Evokes Bitter Answer

Mr. Pennell's answer to the provost reads, in part:

"You yourself were so thoughtful as to suggest that I should write you a letter regretting that I was obliged to be out of town on Washington's Birthday. It seems, therefore, that the authorities of the University of Pennsylvania were so fearful of running counter to certain local prejudices that they were ready to sacrifice me, or, rather, let the stigma of their decision rest upon me until they saw nothing to fear for themselves by removing it, though why a course of action which will be just in June should not be just now is not easy to understand. I should have supposed that a degree awarded by an institution of the antiquity and dignity of the University of Pennsylvania, in recognition of work which they considered worthy of the honor, would have been beyond the reach of local gossip. But it seems that I was mistaken and that in the authorities' fear of local clamor they would have left me its victim until the last echo had died away.

"But, sir, to enable you with the best grace possible to escape from the complications which have been brought upon your head and the heads of the trustees, I would say that I owe nothing to the University of Pennsylvania, and that I refuse now, or at any future time, to accept anything from an institution so lacking in courage and justice."

Mr. Harrison S. Morris, son-in-law of Joseph Wharton, founder of the Wharton School of Finance of the University, declares in a Phila. daily that "Philadelphia, mortified by the trustees' action, demands an explanation from the University."

"Joe" Pennell's Title

"It took no world war to prove that Joseph Pennell never went around a corner to keep out of a row. The public is not intensely interested in the club fuss that resulted in the University of Pa.'s withholding the proposed title of doctor of letters from him. It is too limited, anyway. And it ought to be divided with Mrs. Pennell, who has done the writing for many of the books her husband's pictures illuminated. We would be the last to imply, however, that Joseph lacks facility or force in the use of words!

"In any case the friend of Whistler isn't losing any sleep. He enjoys a fight more than a title any day."—N. Y. Eve. Sun.

BERLIN GETS STAMP COLL'N.

The world's greatest stamp collection, at present in Paris, and valued at \$2,500,000, has been bequeathed to the Berlin Postal Museum by Philip la Renetiere, a wealthy Frenchman, who died at his home in Switzerland last year. It is supposed that the will was framed before the war.

The Berlin Museum has already one of the finest stamp collections in existence, but this bequest, if the French courts allow it to stand, will put it out of reach of any rivals.

La Renetiere commenced his collection in 1864, and spent upon it the greater part of a large fortune. It includes the only known specimen of the 1856 one-cent British Guiana, the most prized stamp in the world, said to be valued at \$25,000. The collection has never been exhibited, and it was always supposed that the owner intended to leave it to the city of Paris.

The Metropolitan Museum has purchased the painting by Bryson Burroughs, its Curator of Paintings, entitled "The Consolation of Ariadne," now on exhibition at the Montross Gallery, 550 Fifth Ave.

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EXHIBITIONS NOW ON**Mahonri Young's Sculptures**

Mahonri Young, as sculptor, is well known. As an etcher and as a draughtsman in chalk line, he is also known, but as a watercolorist, Young springs forth as a decided novelty in the comprehensive exhibition of his work to be on view to Mar. 18th at the Sculptors' Gallery, 152 E. 40 St. Many of the sculptured pieces have been exhibited before, some quite recently, the beautiful "Alcmene," at one of Mrs. Sterner's shows, the head of "A Musician" with the "Eclectics," and the "Scrubwoman" and "Man with Wheelbarrow," at the Academy. Of these works the "Alcmene" is especially admirable for the treatment of the infant and the modeling of the torso of the woman. The series of laborers is added to now with "The Driller," "The Farrier," whose horse seems to take the shoeing business most good-naturedly; "The Rigger," "The Shoveler," "Stevedore," "Iron Worker," "Organ-Grinder," "Porcelain Mender," and the powerful worker at rest, "Tired Out."

The portrait figurine of "Peter Newell" is one of the finest things of its kind in American art, and is seen here to advantage. The little "Listening Faun," is another fine plastic expression infused with a rich vein of humor. The little nude girl seated, called "Day Dreams," graceful and delicate, the well characterized head of the late painter, W. E. Norton (in low relief) and the Hopi Indian figures, are other sculptures of particular attraction.

The etchings include the "Sand Pit," "Under the L," "The Hudson," "Navajo Watering Place," "Pelicans," "Navajo Pastoral," "Fort Washington" and "The Forge, Rue St. Jacques." Mr. Young's excursions in watercolor are of diverse degrees of success, hardly sufficient to justify Mr. Du Bois in his foreword declaration as to Young being "a colorist." The chalk drawings, being forced in linear accentuation and wanting in delineative subtlety, also point to the wise course which in Young's case is "sticking to his last," and that last is assuredly sculpture.

J. B.

Lotos Artists' Annual Display

The Lotos Club in its annual exhibition of paintings by artist members assembled 49 representative works. There is a characteristic landscape by Bruce Crane, "The Golden Maple"; Kenyon Cox sends the "Portrait of Mrs. Leonard Cox," a strong, well modeled and colorful presentment of his handsome daughter-in-law; "Dreams," by A. Fuller-Ury, is a good nude study, and "The South Wind," by Charles C. Curran, is thoroughly typical; George R. Boynton contributes a striking "Portrait of John Elderkin" shown seated with a favorite book in a fine binding; "at Low Tide," by Edward H. Potthast, is a typical beach scene with colorful childish figures; William J. Whittmore's "Girl with a Basket of Flowers" is rich in color, and "The Wanderers," by F. S. Church, shows a kneeling girl feeding the brilliantly colored pheasants on the snowy highway.

"Out of the West," by Henry R. Poore, is a military picture, permeated with life and action and the war spirit; Jan V. Chelminski shows an excellent small equestrian portrait of his niece, "Miss Leonie Knoedler," and Joseph H. Boston's "Memory" presents a girl in half length with a wealth of golden hair and well balanced arms.

A delightfully composed group of pines with rounded crowns has been painted by I. A. Josephi, who has for his title, "Scotch Pines, Essex, England," and a high-keyed landscape, "The Garden of the Gods, Colorado," is from the able brush of A. L. Groll.

Robert Henri at the Milch Galleries

An unusually effective exhibition of Robert Henri's recent work opened this week at the Milch Galleries, 108 W. 57 St., where the artist has some 30 paintings and drawings on view to Mar. 16. A felicitous selection and arrangement of the pictures have certainly contributed to the success of this representative display in which each canvas seems to enhance the value of its neighbor, as, for instance, in the case of the striking nude hung at the end of the gallery and to which one's eye is immediately attracted on entering. It is flanked by two pictures, brilliant and strong in color, "The Mexican Boy" and "The Goat Herd," which throw into relief the pale flesh tones of the slender form against a sombre background. The slightly bent head and delicate face mitigate any impression of flagrant and almost insolent nudity that the pose might otherwise convey, and the youthfulness and beauty of the figure are alone taken into account.

Another graceful nude (No. 4 on the catalog) has "Gregorita—Indian Girl," on one side, and "Boy With a Plaid Scarf" on the other, and here again the vivid color of the two last named pictures serves to show to the best advantage the softer tones of the nude. "Mother and Daughter," hang between a brilliant "Indian Girl of Santa Clara, N. M.," and an admirable "New York Street Scene," evokes visions of the slave mart, although probably the artist had no such theme in mind when he painted this terribly realistic picture of a miserable old woman sitting beside her nude daughter whose hand she is holding, and in whose young face one sees a striking and painful resemblance to the mother. Anguish is depicted in the woman's countenance, but there is something so sordid at the same time that it commands no sympathy.

One of the best Indian pictures is "Indian Girl in a Blue Wrap," the texture of the shimmering moiré material, the color reflections in the folds, and the characteristic head of the young girl, being wonderfully rendered. "Indian Girl in White Ceremonial Blanket," is another excellent example of Mr. Henri's portrayals of Indian life.

"Peg Rafferty—Dancer," is one of the most important pictures on view, and adds considerably to the interest of the exhibition.

Chinese Modernists at the Whitney Gallery

An exhibition of paintings by the "modernists" in Chicago art has been organized by Mrs. Francis Ayscough and is now on at the Whitney Gallery, 8 W. 8 St. It is of interest to note the gulf that separates these poet-artists of the Orient, who represent the restless spirit that prevailed at the end of the XIX century, from our Western "modernists," "futurists," "vorticists" and "tutti quanti."

The former were untouched by any influence of the Occident in their technique, albeit their awakening to a sense of the modern spirit so soon to break down the barriers of the past, and their work, has all the delicacy, poetry and imagination of the painters of the Tang and Sung periods.

Hsu Ku, Jen Po-nien, Pien Shou-mien are represented in the present display by a series of scrolls or panels of great beauty of design and execution. The "Squirrels" of Hsu Ku, the "Geese and Rushes" of Pien Shou-mien, and a panel by Jen-Po-nien symbolizing the five "Cardinal Relations Among Mankind," are altogether admirable examples of the work of these artists.

Coming Exhibit at the Penguin

The Penguin announces an exhibition of contemporary art, of paintings, drawings, etchings, sculpture, etc., at its galleries, 8 E. 15 St., March 16 to April 6, Sundays included. Every exhibitor will be limited to one example.

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Wentworth Photographs at Camera Club

The exhibition of The Wentworth Photographs now on at the Gallery of The Camera Club, 121 W. 68 St., to Mar. 7, contains some thirty or more of the best examples of the work of this well known landscape pictorialist.

This is Mr. Wentworth's second appearance at the Camera Club, where his exhibition of last year was one of the best ever shown in the Club Gallery.

The artist is a Master Craftsman of the Society of Arts and Crafts in Boston.

Persian Art Exhibit

Rare Persian potteries and miniatures, representative of the best periods of Persian art, have been brought to this country by K. Minassian of 18, Rue Choron, Paris, and are now on view in his N. Y. gallery at 450 Madison Ave. Mr. Minassian has also many fine examples of Chinese painting, and a special line of Islamic art objects, including bronzes, potteries, rich stuffs, etc.

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Frank Brangwyn's Etchings at Schwartz's
More than sixty of the etchings of Frank Brangwyn, who well deserves the title of "a modern Rembrandt," are shown at the gallery of Samuel Schwartz, 290 Fifth Ave., to Mar. 9.

The "Road to Figeac," shows the sheer cliffs, with vegetation near the top, that suggests hanging gardens. At the base of these cliffs the quaint cottages of the district are "nestling." "The Monument," towers from bottom to top of the sheet, and the sister buildings introduced are well contrasted. "Old Hammersmiths," is full of vigorous action, the play of light on the exterior of the buildings especially contrasting with the dark of the print.

"The Pont du Tarn, Albi," with its arched bridge span in the foreground, through which the city and a second arched bridge is revealed, is admirably projected, the framed sky with its massy clouds, most effective as a background. "Bridge of Sighs, Venice," shows the bridge a trifle higher than do some of the views of this landmark, and "The Last of H. M. S. Britannia" and "Breaking Up of the Duncan," are Turner subjects.

Renoir at Durand-Ruel's (By the Second Viewer)

Renoir seems to be enjoying a sort of glorious second childhood. In the most recent of the 28 paintings now on view at Durand-Ruel's, this last surviving "Impressionist" retains his innocence in an extraordinary degree. Indeed, his handling almost rivals that of a beginner in its naivete. Doubtless, these "fuzzy" and often "fussy" looking surfaces are the fruit of a rare sophistication.

As a colorist, Renoir remains one of the most original and distinguished of the impressionists. In his landscapes he is particularly fine here, the "Embouchure de l'Aven" and the little "Paysage d'automne avec une mare," having brilliant tonal qualities not to be confounded with those obtained by any others of his group. As an outdoor painter, Renoir is nearer to Pissarro than to either Sisley or Monet, while remaining always thoroughly personal. How beautiful is the landscape, "Paysage à Beaulieu Alpes Maritimes," with its magnificent luminous blues and its fine pattern of foliage, and how delicate and high-pitched the little "Coup de vent."

Several nudes of extraordinary redness, and some very refined heads of "jeunes filles" are to be seen, as well as the unusual flower piece, "Un jardin, rue Cortot, Montmartre," with its figures of men uniquely incorporated. As an example of Renoir's fine sense of textures and substances, the little still-life, "Fraises," is notable. The figure study, "Femme plumant un poulet," the "Jeune mere," and the "Renée," are expressive of this veteran master's most restrained and unexciting phase. The two figures in the background of the "Baigneuse assise," are Renior in more like holiday gaiety.

The "Lesser Known" at Ehrich's

Some interesting and beautiful pictures are shown in the exhibition at the Ehrich Gallery, of work by painters classed as among those of "lesser" fame. Just why Angelica Kaufman should come under that category seems strange, for Angelica is certainly eminent among the few women who have achieved wide renown. A graceful and accomplished painter at her best, this circular composition is the first painting by her one has seen since the beautiful oval self-portrait was exhibited by Lewis & Simmons. This allegory is of the type often painted by Angelica and as often engraved by Bartolozzi. The color is rich and the whole admirably adapted for mantel decoration. An exceptional "Portrait of a Woman," by Thomas Phillips, a follower, and in a sense, a disciple of Sir Thomas Lawrence, is another notable feature of this exhibition, which includes also some fine large landscapes by men whose names are all but lost in oblivion, and a quaint equestrian portrait by a Georgian British painter. The Ehrichs promise, for the near future, an attraction of moment to those interested in early Americans, an exhibition of a number of works by Thomas Sully.

Lachaise at Bourgeois's

The work of the sculptor, Gaston Lachaise, shown at the Bourgeois's Gallery, is of that curious blend of "modernism" and archaism in which the sculptural world now finds itself immersed. That this sculptor has a purer sense of the relationship which a modern may feel for an ancient than many of the devotees of the "new primitivism," is evident, and that he has a surer command of the rudiments of art expression is quite

Library Rearranges Rembrandt Etchings

When the Prints Division of the N. Y. Public Library, November last, opened its exhibition of etchings by Rembrandt lent by Mr. J. Pierpont Morgan, it was pointed out that the chronological arrangement of an artist's work serves best for the study of his progressive development. The exhibition was, accordingly, so arranged, following the precedent set by the Burlington Fine Arts Club and the British Museum. At the same time, however, it was announced that later on the exhibition would be rearranged in accordance with the plan generally followed hitherto in this country. This meant classifying the prints by subject (portraits, Bible scenes, landscapes, etc.), as they are listed in Bartsch's famous catalog of Rembrandt's work. That has now been done.

To those who have already seen the exhibition, this rearrangement will give an unusual opportunity to judge for themselves as to the relative merit of the two methods of displaying an artist's work. The exhibition will be on until Mar. 31.

War Poster Display

An exhibition of war posters which closed today at the Hotel Ansonia, Broadway and 73 St., has been featured there since Feb. 25. The catalog contained 74 numbers and included posters in various fields having to do with war measures by Frank Brangwyn, Charles Dana Gibson, James Montgomery Flagg, Howard Chandler Christy, Albert Sterner, J. C. Leyendecker, H. Reuterdahl, Louis Raemakers, F. C. Yohn, Kenyon Cox, C. W. Love and Gordon Grant.



AIR BOMBING OF DILLENGEN, GERMANY

Painted from an aeroplane by Lieut. Henry Farre

On exhibition at Anderson Galleries.

as evident. All must agree, however tastes may diverge as to the beauty of it, that the large female figure in full relief is a superbly modeled and an extraordinarily complete production. The busts are equally well carried to finality. More personal are the little decorative bronzes and the bas-reliefs. The drawings remind one somewhat of Rodin, which is strange, considering that the sculpture owes nothing whatsoever to Rodin. Lachaise is a good antidote for over-doses of Nadelman and Manchip. Although not quite to them what Puvion de Chavannes is to Bryson Burroughs, Lachaise might well be held up as a model to sculptors who insist upon harking back over the ages for inspiration.

A "Poet Painter's" Nudes

Louis M. Elshemius, self-styled "The Peer of Poet Painters," is showing some 30 oils and watercolors of classical nudes in Sherwood studio, Tuesday and Friday afts. until March 8. "The Poet Painter" has confined his attention to imaginative themes, and his "poetic" nudes have been projected into landscapes, and with bits of drapery, stand pensive by the waterside, flanked by iris blooms, and the visiting butterfly, recline at ease, in utter abandon on mossy banks and play with the water, meanwhile kicking playfully with untrammelled legs and feet. Still others, as sea nymphs, run along shore to meet the land girls who approach them.

Washington Statue Unveiling

Cold weather prevented the unveiling Feb. 22 of the second of the two groups of statuary for the pedestals of the north front of the Washington Arch in Washington Square.

The group is a new statue of Washington, 12 ft. high and weighing 16 tons. The group is the work of A. Stirling Calder, and was modeled in his studio in West 10 St., near the Washington Arch.

The marble for the statue came from the quarry at Dover, in Westchester county, and cost about \$15,000. A secondary cost of \$2,000 was incurred through enlarging the pedestal to receive the statue.

Whistler Lithographs and Tarbell Paintings

An exhibition of well known canvases by Edmund Tarbell, formerly of Boston but now of Washington, D. C., is open at 556 Fifth Ave. The pictures are loaned by various owners throughout the country and by the Boston and other museums, and include such celebrated works as the "Girl Mending," recently purchased for the astonishing figure of \$18,000 from the estate of the late Bela Pratt, the fine-toned "Josephine and Mercie," the portrait of Dr. Edward Robinson, the large portrait of Pres. Smith of Smith College, "The Girl Reading," and several portraits and figures and interiors. In an adjoining gallery are several lithographs by Whistler, including the portrait of Joe Pennell.

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Model House Plans at Touchstone

An interesting exhibition now on at the Touchstone House, 118 E. 30 St., is one of plans of houses especially designed to solve the servant problem.

George Fowler, formerly editor of the architectural department of "The Craftsman" magazine, is the official architect for the "Touchstone Magazine," and designed the houses shown in the present exhibition. Two plans for houses have been shown in the "Touchstone Magazine," each month, and they are continuing these plans.

The houses have been designed in bungalow style for suburban lots. Most of the houses are designed to entirely do away with servants; only one or two of the larger ones would require one maid.

The exhibition also includes many beautiful garden plans, designed by Mrs. Roorback of "The Touchstone." The models of these were made by Mary Rutherford Jay, the garden architect.

In connection with the plans for houses, there is also shown a collection of watercolor studies of the Iris by Japanese artists.

Miss Emerson's Panels

Edith Emerson's six panels, designed for the Little Theatre, Phila., and exhibited in the recent Architectural League Exhibit, mark the climax of one of the most vitally suggestive efforts yet made in America in vocational training. Miss Emerson is a pupil and friend of the mural decorator, Miss Violet Oakley.

During Miss Oakley's three years as instructor at the Pa. Academy, the newly erected Little Theatre was turned over to her students for mural decoration. In the theatre the students had practical demonstration of the requirements of light and shade, perspective, costume, dramatic values. In succession one student after another dropped out until Miss Emerson, after three years' perseverance, was left alone to produce the panels finally accepted by the theatre, and which are now being put in place.

New French Art Firm in Town

The house, 8 E. 57 St., adjoining Mrs. Henry E. Huntington's residence, a six-story fireproof building, has been leased to Demotte, of Paris, represented by J. Vigouroux, a prominent French firm of dealers in antiques and art objects. As a result of the war this firm has opened this N. Y. branch and has sent an important art collection here. The lease is for a term of years at a rental of \$15,000 net per annum. Mrs. Huntington, the owner, kept the house vacant for many years because she would not lease it for any business which had a large number of employees. The French firm met Mrs. Huntington's exacting conditions.

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

CHEER FOR THE ART WORLD

The result of the sale at auction of the art properties of the late George A. Hearn, with the totals of two sessions of the dispersal of the art objects, this and Monday afternoons, to still be added is sufficiently large today to rank the entire sale as one of the most successful of its kind ever held in this country.

And this result has come in a period of unprecedented depression in the art world in this country, due to the war and the conditions it has brought, and has confounded the predictions of the pessimists who have for weeks argued that the event would be a failure.

Psychologically the Hearn sale result is the best possible that could have happened to American art interests at this time, apart from its financial success. It proves, as we have argued for many years, that good art is not only an education but one of the best possible investments, and it has directed the attention and thoughts of the art public and of the public at large, which had been seemingly turned away from any idea of art purchasing or study, back again to the subject. An analysis of the prices brought at the sale will emphasize our argument as to the wisdom of purchasing good art works. When an American picture like George Inness' "Wood Gatherers," purchased for \$2,000 in 1891, only 27 years ago, and sold at auction in 1899, only 19 years ago, for \$5,600, can appreciate in that short period to \$30,800, when a living artist like J. Francis Murphy can see one of his landscapes sold to Mr. Hearn a few years ago for \$300, bring \$15,600 and when a Wyant sells for \$21,000, a Blakelock for \$17,500 (and not a record price), etc., is it not a cause for rejoicing by all lovers of their country when they realize that our native art has at last "come into its own"?

It was only 32 years ago, or in March, 1886, that the sale for \$25,000, also by Mr. Kirby, the auctioneer of the Hearn treasures at Chickering Hall of Vibert's "Missionary's Story" to the late C. P. Huntington for \$25,000, and of Jules Breton's "Communicants" at the same Mary J. Morgan sale for \$33,500 to a Mr. Watson, made a sensation the world over, and now American pictures pass those figures at auction.

The Hearn heirs and the auctioneers are to be congratulated upon the success, especially at such a time in our history, of this week's remarkable art sale, but the art lovers of America and the world are the most to be congratulated, for the belief in art as an investment and an education has been, through this event, more than confirmed and strengthened.

We "Mixed Those Dukes Up"

Editor, AMERICAN ART NEWS.

Dear Sir—In your latest edition, in speaking about the "Blue Boy," you repeatedly named the Duke of Devonshire as the owner of the other picture.

Should this not be the Duke of Westminster, since the picture hangs at Grosvenor House, now a hospital for soldiers?

Yours faithfully,

N. Y., Feb. 28, 1918. Emil Fuchs.

[Our correspondent is entirely right. The writer of the Hearn article, who himself has frequently seen Gainsborough's "Blue Boy" in the Duke of Westminster's house in London, committed this blunder by an unaccountable slip of the memory and pen.—Ed.]

OBITUARY



William Lockett Agnew

In the passing of William Lockett Agnew, head of the old and great art house of Thomas Agnew & Sons, of London, and the news of which came too late for more than brief mention in last week's ART NEWS—the art trade, not only of Great Britain, but of the world lost, perhaps, its leading personage.

For the house of Agnew has virtually dominated the picture trade of the world for many years, and in fact from a few years after the house, originally founded by the late Thomas Agnew in Manchester, early in the last century, opened its London house in the early seventies.

The history of the house of Agnew since that time has been the history of the picture trade, for through its hands have passed the majority of the really great paintings sold in the past forty-five years both in Europe and America. It was the Agnews who secured Gainsborough's "Duchess of Devonshire," later stolen, and who recovered the famous work through the American gambler, "Pat" Sheedy, and then sold it to the late Mr. Pierpont Morgan, and it was the Agnew house which obtained and sold the famous "Rokeby Venus" of Velasquez and that master's equally famous "Philip II," the last to Mr. Henry C. Frick. The house also for years dominated the Royal Academy exhibitions and, in a way, the sales at Christies—a cousin of the heads of the firm having been long connected with the famous auctioneer firm.

When Thomas Agnew, the first, died the business was long conducted by his son, Thomas, who died in 1878. His son, William Lockett, born in Manchester, went to Cambridge and after graduation came to London to join his cousin, William, who later became Sir William, in the early '80's. When Sir William, who was the son of an elder William, a brother of the father of William Lockett, retired, the latter became the head of the house. He associated with him his cousins, Morland and Sir George Agnew, who some time since retired and has of late carried on the business with his adopted son, Charles Romer Williams, now an officer in the Welsh Guards on the French front, and who is well known to the trade in New York, Colin Agnew, formerly in charge of the branch house in Berlin, and Gerry Agnew, manager of the Liverpool branch.

William Lockett Agnew, who was a man of engaging personality and the possessor of a large fortune, lived the life of a country gentleman. He was a keen sportsman and naturally, a connoisseur. He knew intimately the more prominent American collectors, and was on especial terms of intimacy with the late J. Pierpont Morgan.

Capt. S. W. Littlejohn

The British Museum has lost a valuable friend in the death in action of Capt. S. W. Littlejohn, who formerly repaired and restored the museum's prints and drawings. Work like this is highly specialized and it is by no means easy to replace a man having the "expert" knowledge of Capt. Littlejohn.

C. W. Kraushaar's Wealth

The late Charles W. Kraushaar's interest in his art gallery at 260 Fifth Ave. was valued at \$214,742, according to the transfer tax appraisal.

The total assets of his estate are given as \$370,093, with a net estate of \$354,094. They include cash, \$19,837; personal property, \$3,344; stocks and bonds, \$132,169. Of the 1,550 shares of mining stock owned by him those in four companies are declared to be valueless.

His brother, John F. Kraushaar of Yonkers, receives \$114,148, and his sister, Helene M. Loewel of 260 W. 76 St., gets \$125,798. His nephews and nieces—Frank, Katherine, Helen, Amanda T. Kraushaar and Florence M. Goodman—receive \$22,829.

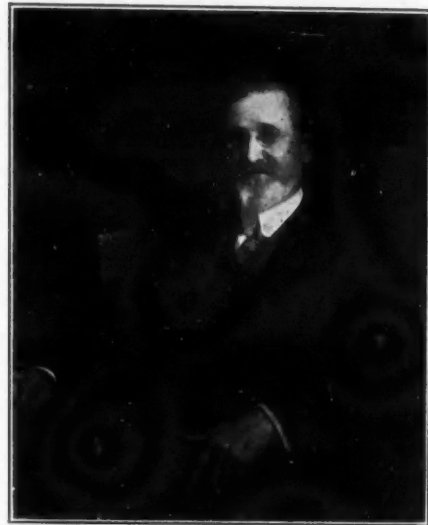
James Oliver McDermott

The news of the death, at his residence in Brooklyn, of heart disease, Feb. 21 last, of James Oliver McDermott, of the Arlington Gallery, 294 Madison Ave., was a shock to his many friends in and out of the art trade. He was a man universally liked and respected, a kindly, agreeable gentleman, and one whose knowledge of pictures was unusually good and sound.

Mr. McDermott was born in New London, Conn., in 1850 and was therefore in his sixty-seventh year. As a boy he was fond of art and while serving his apprenticeship in the coal trade, he used to toll the city bell when any event occurred of note. Some 30 years ago he entered the art business. Some 12 years ago, with Mr. Charles E. Heney he founded the Arlington Galleries at Fulton St. and Arlington Pl. in Brooklyn, the handsomest art galleries that city has ever known, and six years later the two men opened the Arlington Galleries at 294 Madison Ave., N. Y., which were a success from the start, and which Mr. Heney will continue.

Mr. McDermott is survived by a widow and a son, the latter serving his country with his regiment at Spartanburg, S. C.

The following deserved tribute to Mr. McDermott is from the Brooklyn Daily Times:



"Dealers in works of art are rare, because that fine sense of artistic values which enables them to see before the multitude what the multitude later learns to prize, is exceedingly rare. In James Oliver McDermott it was highly developed. His Arlington Art Galleries, established here after some years spent as an amateur collector of fine paintings and works of art, soon attracted attention among artists generally, because of the beauty of the canvases and other objects with which the highly developed art instinct of the founder enabled him to stock it. It was this general recognition of his value as a dealer throughout the craft that caused Mr. McDermott and his partner, Charles Heney, to seek a larger business field in Manhattan. Mr. McDermott died in his sixty-seventh year. He was a scholarly, highly cultured man with an enthusiasm for all things beautiful, and his loss will be keenly felt by artists and all in this city who love the work of their hands and inspiration."

Three Art Shows at Museum

March brings at the Metropolitan Museum this year three of the most important art displays the Institution has yet offered its members and the public since the exhibition of the Pierpont Morgan collections.

Perhaps the most important display to open Monday next, March 4, will be that of 251 art objects selected from the collections left by the late Isaac D. Fletcher to the Museum, from those in his Fifth Ave. residence and which, according to his wish expressed in his will, are to be shown by themselves, as "the Mr. and Mrs. Isaac D. Fletcher collection" and in the large Gallery D 6 on the second floor where the Pierpont Morgan porcelains were long on view, and where this season, the memorial exhibition of the works of Thomas A. Eakins was held.

The Fletcher collection comprises representative examples of classical and Egyptian art, some 28 oils and 9 watercolors, mostly works by a few early and several modern foreign painters, including the well known portrait of Mlle. D'Ornes by David, and by the early Englishmen, several pieces of Gothic sculpture, some stained glass and an important, if small, selection of near Eastern art, superior in quality.

The second display, to open March 11, will be one of a collection of modern American sculpture, which will fill two large galleries and will, with changes now and then, remain as a permanent attraction.

The last of the three new exhibitions, to open March 11, will be a memorial one of the works of the late Albert P. Ryder.

Limits of space and time prevent detailed notice of these exhibitions this week, and this must follow later.

LONDON LETTER

London, Feb. 19, 1918.
The important sale at Christie's, March 15, when Mr. John Linnell's collection of Blake drawings will be dispersed, includes the entire series of the "Divina Commedia" illustrations, as well as twelve belonging to "Paradise Regained." In color work there are the books of "Songs of Experience" and "Songs of Innocence," as well as that of "There Is No Natural Religion." The engravings contain sets executed for the Dante and the Book of Job.

Bode Again Deceived?

An amusing story is going the rounds of how the Kaiser Friedrich Museum in Berlin has been enriched by a picture looted from the invaded Italian provinces, and erroneously believed by its German captors to be an original Titian. According to the experts, there would appear to be very little doubt that it is merely one of several authentic copies, the original being safely in the Prado in Madrid. The picture concerned is the "Venus Listening to the Organ," bought by Philip IV of Spain from the collection of Charles I, and the records of the sale disclose that the price given in this royal deal was a mere £165, though today the value of the original would be many times this amount. It is stated that Dr. Bode, of wax bust fame, is responsible for acceptance of the copy for the original.

American Dealer Opens Gallery

A new addition to the ranks of the King Street dealers is Mr. H. van Slochem, formerly of N. Y. and Paris. London is more accustomed to find English firms forsaking her for N. Y. than to welcome an American dealer or firm, and it is to be hoped that every success may attend Mr. van Slochem's venture.

Official Seascape Painting

Life in the navy during the war is to be as fully depicted as that in the army, for six artists have now been nominated by the Admiralty in connection with the Imperial War Museum project. Philip Connard's headquarters are to be at Harwich, while the station allotted to Sir John Lavery is Gibraltar. Ambrose McEvoy and Glyn Philpot are to abandon the portrayal of duchesses and Apaches, respectively, in order to limn the features of naval commanders and distinguished sailors, while Charles Pears and Nelson Dawson are to roam the high seas in search of naval subjects. It will be interesting to compare the output of these six men, all so individual in their methods and so diverse in manner.

Postponed Medici Sale

It is understood that only a few days ago the Medici family, the sale of whose archives was stopped at Christie's, made a free gift to the Government of that portion of the archives dealing with the commercial side of the house, but apparently this presentation did not have the effect of placating the authorities. It is doubtful whether the sale will actually be forbidden, seeing that some considerable time has elapsed since the documents left Italy. The audience which was so summarily dispersed was one of particular weight and importance, both among educationalists and collectors.

L. G. S.

BOSTON

Portraits by Mlle. Gertrude des Clayes of Montreal, and three landscapes by Geo. Inness, provide a new show in one of the Vose Galleries. Mlle. des Clayes can catch the very spirit of childhood, as is evident from these sparkling pictures. Her color is tasteful, and she uses her brush with the freedom and snap of Cecilia Beaux. "The Roman Campagna" is an early Inness, somewhat literal in its descriptive elements, but full of the promise of his later works. "Moonrise, Montclair, N. J." (1892) and "Sunset on the Passaic" (1891) have been seen before here, but each time they come they attract renewed attention.

The Ehrich Galleries of N. Y., are holding their annual Boston exhibition of old masters at a local gallery, maintaining the high standards of their previous shows, with works by Gainsborough, Goya, Hoppner, Maes, Moro, Raeburn, Rembrandt, Reynolds, Turner, Lely and others.

The Boston Society of Watercolor Painters' show is on at the gallery of the Boston Art Club. It is much like its predecessors, apart from the emotional note injected into an otherwise placid display by the works of Philip Little and Arthur Goodwin; the former with joyous improvisations on the atmospheric colorings in Portland Harbor and the latter with his artistic rediscovery of the local Public Garden. Louis Kronberg shows several of his always good pastels of ballet girls.

A characteristic Charles H. Woodbury exhibition is on at the Guild of Boston Artists, with several new examples of this artist's stirring studies of the sea, and sweeping pictures of rolling mountains. In "Over the Bar" he has been especially successful in suggesting the speed of a fisherman's launch bucking the tumultuous in-sweeping surge. In other pictures he gives, with good effect, the illusion of atmosphere in perspective. Ernest C. Sherburne.

CHICAGO

Those who have known Miss Helen J. Shiffman for 25 years, long a familiar figure at the O'Brien Galleries, will be grieved to hear of her recent demise. Miss Shiffman was well known and liked, and highly esteemed both for her personal qualities and her expert knowledge of prints, of which she was considered one of America's leading connoisseurs.

A special sale of 100 paintings, mostly by contemporary Americans, is now on at the Thurbur Galleries, under the unique plan of selling at whatever price the public is willing to pay. This is the second sale of the kind which these galleries have attempted, the first having been a great success, most of the pictures netting within satisfactory proximity to the list price of the catalog. The present event is arranged for the encouragement of an interest in art at a time when the public is most likely to forget it unless such attention be stimulated. In the collection are a Ryder, a Ranger, and a Wyant, in addition to examples of contemporary artists of national standing and some highly meritorious work by the younger men of today.

The Maurice Fromkes pictures, recently shown at the Arts Club, have been secured for exhibition at the N. Y. galleries of Henry Reinhardt & Son. New Yorkers will undoubtedly enjoy the clever and effective simplicity of this man's work as seen in his portraits of the socially elect.

The Arts Club's exhibition of sculpture by Emil Zettler and paintings by Jerome Blum, is a decided attraction. Zettler impresses one more and more as acquaintance with his works develops into familiarity. His works possess the qualities which grow upon one and reveal new beauties at every view.

Bronze, terra-cotta, wood and marble he employs with equal facility in the working out of his thoughts and dreams, and always one feels of each piece that the idea was conceived and born in the fabric. In this exhibition is the Art Institute's "Job," which won the Potter Palmer gold medal some seasons ago, and the "Torso," accorded the silver medal of the Chicago Society of Artists; a kneeling nude female figure cut from a block of mahogany is one of the marvels of this show.

A bust of Professor Schoell, the famous Alsatian philologist, a work much admired, by Rodin, is done in gray marble, exquisitely finished, and seemingly the age-long prototype of the philosopher. Not unworthy of attention are the delightfully simple but astonishingly effective wood basins which Zettler provides for his sculptures, things which are like well chosen frames upon paintings, or the teakwood bases and stands provided by the Chinese for their porcelains, at once a foil and a finish. Two suggestive "impressionistic" sculptures, possessing much of the evanescent and dissolving qualities of the mysterious are ranked by Zettler as his highest achievement. One in black marble is especially impressive, with a sense of the hidden and half guessed, all dissolving and all embracing shades of night.

Jerome Blum carries forward the tenets of the impressionists into the very borderland of the abstract. Never was an artist more intent on his theory of vibration of color, as well as in its application. Many of his pictures are curious, and all possess a fascination of the individual and the subtle realities which seem to superficial gaze to typify the unreal. Like Manet, he excels even himself in still life. One remarks always the style of all of his other pictures, but remembers the actual form, composition and color of his quaint vases of old fashioned flowers.

Mr. Blum spent several months a few seasons ago in the interior of China, and some of the fruits of this visit are to be seen at the club. Here he found a vivid, cruel, but beautiful country, full of wild Oriental charm of color, which such an artist is peculiarly fitted by temperament to express. One finds his Chinese studies worthy of much consideration. His recent works consist of French landscapes and views about Paris, adding an unusual interpretation of scenes, which, although familiar in the works of other men, take on a novelty and charm quite new in his interpretations.

Marion Dyer.

CONCORD (MASS.)

At a recent special meeting of the directors of the Concord Art Association, it was voted to defer the spring exhibition, owing to the war and the consequent difficulties of transportation.

The annual meeting will take place at Miss Roberts' studio, Estabrook Road, Concord, Mass., May 25.

The following artists had kindly consented to serve on the committee of selection for this year: Sculpture, Charles Grafty; painting, C. H. Davis, A. C. Goodwin, Laura Coombs Hills and C. W. Hawthorne; drawing and etching, Elizabeth S. Green Elliott and Dwight C. Sturges.

PARIS LETTER

Paris, Feb. 19, 1918.
The American Art Association was happily inspired in organizing the splendid exhibition now on in the spacious gallery of Mr. Charles Brunner, 11, Rue Royale. It is the first really adequate one which it has given since the war's outbreak. Other exhibitions in the clubrooms, 4, Rue Joseph Bara, have been chiefly planned in a spirit of hospitality, toward fellow artists of French nationality. On the present occasion the members of the Association are admirably represented and demonstrate very clearly to what a high level of artistic achievement they can attain.

Progressive Vigor

There are 27 exhibitors, some of them already veterans, since they have become well known to the art loving public through works which they had shown and honors which they had won at the principal Paris "Salons," while others are of the newer generation, which gives distinctive signs of progressive vigor and original ambition. Frank Armington presents the cheery, sunny effects in architectural and urban compositions for which he is noted; Cameron Burnside, studies of familiar views at Moret and Paris, with much surety of color perception; Rupert Bunny excels in mythological groups, full of warmth and strongly suggestive of the antique models of Pompeii; Alson Clark, a very truthful sketch of Miraflores, Panama, and a charming snow scene; Edwin Connell, five of his most effective animal pieces, with poetic landscape settings; Leslie Cauldwell, five portraits of "poilus," officers and privates, evincing much discernment and a careful regard for finish; Parke Dougherty, five of the best landscapes that have come from his studio, proving again the possession of a refined and penetrative color sense; Frederic Friesseke, two nude and one clothed female figure, the former with characteristic delicacy of tint, exaggerated beyond the point of probability, yet withal delightful to the eye; Clarence Gihon, eight town and water scenes, strong in drawing and vigorous in color; Alexander Harrison, four marines, one of which, "Calme Dorée," surpasses even his previous high mark of merit; Robert Hostater, a fine still life and three interesting landscapes; Lloyd Hartshorne, a symbolical painting of sinister significance and two decorative watercolors reminiscent of Persian art; and Morton Johnson, vigorous landscapes, luxuriant in color.

Variety of Subjects

George Leonard has eight pictures, refined in conception and delicate in execution; Henry Lee, five excellent landscapes; J. W. Morrice, three studies and a rather crude "Cuban Village"; George Oberteuffer, seven town and suburban landscapes in the energetic style which he rarely varies; Roderic O'Connor, an exceedingly vivid still life, a solidly projected nude and two other canvases; Lendal Pitts, some striking mountain and Breton scenes; Louis Rittman, nudes firmly and strongly delineated, marvels in color tone; Lester Rosenfield, four paintings and five drawings and engravings, one of the former, "Le Martyre," surpassing all the rest; Frank Rummel, scenes in Scandinavia and Iceland, treated in the most exquisite manner of poetic art; Clifford Snyder, five town landscapes, most sincerely depicted; H. O. Tanner, four canvases, again affirming his exceptional gifts; Gabriel Thompson, a marine and three agreeable landscapes; and Charles Thorndike, Alpine and Corsican scenes, strong in drawing and original in conception of color. Four bronze statuettes by O. R. Gaensslen are delicately faithful to the finest classical traditions, although fully expressive also of the modern realistic spirit.

Watercolors and Drawings

A large exhibition of paintings, watercolors and drawings for the benefit of the War Orphans, has just closed at the Devambez Gallery in the Boulevard Malesherbes. Many artists of nearly all the schools were represented, as, for example, Abel Faivre, Bompard, Bonnard, Mary Cassatt, Claude Monet, Maurice Denis, Flameng, de la Gandara, Gervex, Guillaumin, Henry Martin, Bonnat, L'Hermitte, Lebourg, Renoir, Roll and Signac.

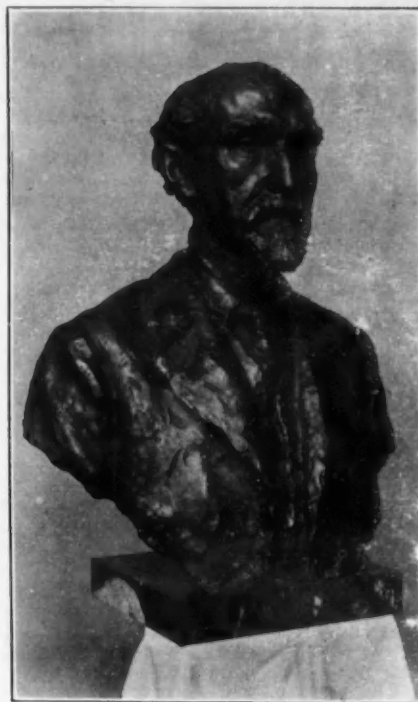
M. Charles Jouas is showing at the Chaîne & Simonson Gallery in the Rue Caumartin an excellent series of colored drawings, chiefly of charming bits of ecclesiastic architecture or sculpture. He finely proves and justifies his love of the cathedral of Chartres and of Notre-Dame de Mantes.

B. D.

MILWAUKEE

Jean McLane's "Hill Top" has been presented to the Art Institute. The picture was shown for the first time here in Oct., 1915, at the Woman's Show.

A movement to get subscriptions was started but the complete fund was lacking and the idea had to be abandoned. Three years later, Mr. and Mrs. Johansen heard of this and made the gift to the Institute. The picture was presented at a Sunday Tea. The artist, in recognition of the gift, has been made in honorary artist life member of the Institute.



CHARLES VAN HISE

C. S. Pietro

At last Winter Academy.

PHILADELPHIA

Arranged by a jury composed mainly of the instructors in the Academy schools and their friends, the annual exhibition of the Fellowship is on until March 2 in the galleries of the Sketch and Plastic Clubs. Some 190 works are exposed, ranging from crude sketches hardly to be regarded seriously as works of art, produced by students, evidently misled by teachers lacking a broad view of the aims of instruction in painting, to others showing genuine ability and real human interest. The fact that all of the exhibitors have worked in the same school probably accounts for the curious family resemblance to be observed all through the collection, suggesting that our painters should incorporate more of their own thought and personality in their work and break away from academic influence.

The most interesting canvas might be said to be John McLure Hamilton's portrait of the late Henry J. Thouron at work in his atelier. A startling bit of realism is Joseph T. Pearson's chandelier in "Up With the Sun."

There is a capital portrait of Mrs. Madeira by Ada C. Wilkinson; another, but merely entitled "A Study," by Joseph Sacks. Good handling in the way of landscape painting is present in "The Old Blacksmith Shop," by Annie L. Perot.

A gratifying report of sales includes J. J. Dull's landscape, "Reflections"; Elizabeth Washington's "Melting Snow"; "A Foggy Day," by Katherine Farrell; "Near Chester Springs," by Susette Schultz; "Wood interior," by Katherine Patton; "Solitude," by Owen Stephens; "In Port," by Rowley Murphy; a "Still Life," by A. B. Carles, and a "Decoration," by Florence Whitney.

The second of the series of three exhibitions into which the annual twenty-fourth is divided will open at the Art Club, March 2. The week at the Art Alliance is devoted to a series of musical and other entertainments for the benefit of the Emergency War Fund for American artists. Chas. Dana Gibson and Joseph Pennell lectured in aid of the cause at the Academy Feb. 26, and Major R. Tait McKenzie at the Art Alliance Feb. 25. Paintings and war posters by Philadelphians with the colors, and paintings by Frenchmen in the trenches are on view in the galleries of the Alliance.

Eugene Castello.

LOS ANGELES

Mrs. Hermann Hall, docent of the Chicago Art Institute, recently delivered three lectures here before the various women's clubs, on Chinese and Russian fine and applied arts.

Louis Hovey Sharp of Pasadena is exhibiting his recent work at the Kanst Galleries. The exhibition consists largely of Cala. landscapes and scenes around the Grand Canyon of Arizona.

Henrietta Shore, formerly of Toronto, Canada, has sold to the Province of Ontario for its art gallery one of her recent canvases, exhibited at the Independent Show in N. Y. last winter. Miss Shore is a member of the Los Angeles Modern Art Society and the Cala. Art Club.

At the Hollywood Woman's Club, E. Roscoe Shrader is exhibiting some landscapes.

Mrs. Edward Fowler of La Loma Road gave a tea Feb. 17 at Prince Paul Troubetzkoy's studio, Hotel Huntington, Pasadena, for the benefit of the Red Cross. Recently Mrs. Howard Huntington presided at a function in this studio, where she exhibited her valuable and beautiful laces.

THE GEORGE A. HEARN ART SALE

THE PICTURE SALE

At the first of five sessions of the sale of the 452 pictures from the estate of George A. Hearn, at the Plaza Hotel ballroom, Feb. 25 eve., conducted by Mr. Thomas E. Kirby of the American Art Association, a total of \$25,205 was obtained from a rather apathetic audience for 84 canvases, with few exceptions, all by the lesser modern American artists.

The highest figure was \$2,600, given by the Macbeth Gallery for A. H. Wyant's "Gray Landscape." Other high figures were \$2,000, paid by the Macbeth Gallery, again, for Emil Carlsen's "Surf," a large and strong marine which once held the place of honor at an academy exhibition. Irving R. Wiles' "Shelter Island" brought \$800 from F. Freeman; Ernest Lawson's "Ice on Hudson" brought \$725, a record auction price for this artist, from the Macbeth Galleries. John Levy was the principal buyer of the Blakelocks sold, paying \$1,275 for the "Landscape at Sunset," and \$875 for "The Camp by the Pool." There were 21 examples of Geo. H. Bogert of the 32 in the collection, and the average for each canvas was about \$200.

1—Howland, A. C., "Goose Pond in France," 7 1/2 x 11 1/2. T. Pinkney	\$35
2—Brooks, A. A., "A Five Dollar Bill" (panel), 7 1/2 x 11. O. Gerda	125
3—Howland, A. C., "On Hoosic River" (millboard), 9 x 12. William H. Brady	35
4—Howland, A. C., "Village in Normandy," 14 x 10. T. Barth	35
5—Howland, A. C., "Along the Vilaine, France," 14 1/2 x 10 1/2. P. Thompson	60
5A—Howland, A. C., "Landscape, France," Bernet, agent	45
5B—Howland, A. C., "Murray Bay—Canada," John Oppenheim	45
6—Dannat, W. T., "Spaniard Rolling Cigarette," 18 x 10. Seaman, agent	60
7—Wyant, A. H., "Gray Landscape," 16 x 21 1/4. Macbeth Galleries	2,600
8—Dewey, C. M., "Landscape," 18 x 24. E. Grant	475
9—Newman, R. L., "The Attack," 12 x 18. Harold Somers	65
10—Hussam, Child, "Along the Coast," 6 1/2 x 8 1/2. J. W. Lynde	200
11—Dessar, L. P., "Landscape with Sheep" (panel), 10 1/2 x 13 1/4. M. H. Marlin	210
12—Franzen, A., "Across the River" (watercolor), 8 1/2 x 15 1/2. P. Thompson	30
13—Sartain, W., "The Kasba—Old Fortress and Palace of the Day of Algiers," 13 x 18. George B. Wheeler	200
14—Howland, A. C., "June in Holland," 11 x 13 1/4. W. H. Brady	115
15—Blakelock, R. A., "Camp by Pool" (panel), 8 1/2 x 13. John Levy	875
16—Wyant, A. H., "White Birches," 16 x 12. Ferargil Gallery	475
17—Ranger, H. W., "Holland Landscape" (panel), 14 x 12. A. Deutsch	200
18—Low, Will H., "Simpatica," 10 x 8. Ferargil Gallery	70
19—Moran, T., "In the Forest," 10 1/2 x 14. W. J. Kain	250
20—Blakelock, R. A., "Landscape at Sunset" (panel), 12 x 15. John Levy	1,275
21—Wyant, A. H., "Wood Interior," 12 1/2 x 9 1/2. Bernet, agent	900
22—Sartain, W., "Outside the Mosque, Algiers," 18 x 13. Macbeth Galleries	150
23—Hitchcock, G., "Hyacinth Field, Holland," 16 x 20 1/4. Henry Schultheis	120
24—Bogert, G. H., "A River Scene" (watercolor), 12 1/2 x 22 1/2. Louis Bamberger	110
25—Tryon, D. W., "Autumn Landscape" (panel), 14 x 20. E. A. Miles	325
26—Franzen, A., "Grav Weather" (watercolor), 10 1/2 x 25. P. A. Clinton	30
27—Blakelock, R. A., "Wood Interior," 16 x 24. F. Wolf	375
28—Inness, G., "Near Perugia, Italy" (millboard), 10 1/2 x 15 1/2. John Levy	375
29—Rehn, F. K. M., "Creeping Fog," 16 x 28. Geo. B. Wheeler	310
30—Fitz, B. R., "Head of a Young Woman," 12 x 14. Seaman, agent	80
31—Bogert, G. H., "The Water Gate," 20 x 30. W. H. Brady	325
32—Weeks, E. L., "A Woman of India," 27 1/4 x 13. A. F. Melillo	310
33—Inness, G., Jr., "The First Snow at Cragmoor," 18 x 24. H. T. White	35
34—Naegele, C. F., "June," 24 x 20. Geo. Broadhurst	300
35—Bogert, G. H., "Mist and Sunshine," 22 1/2 x 36. W. H. A. Vanderpoel	300
36—Bogert, G. H., "Showery Day, Katwyk, Holland," 25 x 30. Seaman, agent	200
37—Swain, Gifford R., "Barney's Joy Cliff," 16 x 30. A. F. Melillo	110
38—Le Farge, John, "Landscape," 26 1/4 x 22. Scott and Fowles	450
39—Bogert, G. H., "A French Village, Moonlight," 28 x 36. P. A. Clinton	200
40—Franzen, A., "The Kitchen Garden" (watercolor), 26 x 20 1/2. Seaman, agent	50
41—Bogert, G. H., "Morning, Katwyk, Holland," 28 x 36. P. A. Clinton	210
42—Hawthorne, C. W., "Young Housekeeper," 25 x 30. Macbeth Galleries	600
43—Bogert, G. H., "Pool in the Forest," 28 x 36. Bernet, agent	325
44—Bogert, G. H., "Morning, Katwyk, Holland," 28 x 36. E. E. Dickinson	250
45—Kost, F. W., "Frosty Morning," 22 x 28. Kennedy & Co.	360
46—Picknell, W. L., "Late Afternoon," 28 x 36 1/2. P. A. Clinton	150
47—Phelps, H. W., "The Coiffure," 30 x 24. Miss H. Strohm	150
48—Jonkers, A., "The Harpist," 36 x 28. M. H. Marlin	360
49—Brown, J. G., "Lost in the Fog," 24 1/2 x 39 1/4. Alfred Lucking	320
50—Bogert, G. H., "Holland Landscape," 25 1/2 x 30 1/2. Seaman, agent	250
51—Bogert, G. H., "Late Afternoon, Dordrecht, Holland," 28 x 36. McDonough Gallery	225
52—Sarony, Napoleon, "Portrait of Mrs. Gilbert," 34 1/2 x 27 1/2. Bernet, agent	80
53—Foote, W. H., "Young Girl Arranging Flowers," 24 x 30. F. E. Church	60
54—Franzen, A., "The Harvest" (watercolor), 19 x 24. M. H. Marlin	80
55—Bogert, G. H., "Landscape: Moonrise," 28 x 36. W. H. Brady	240
56—Bogert, G. H., "Edge of the Forest," 36 x 28. Edward S. Levy	290
57—Wiggins, G. C., "Potter's Wharf," 25 x 30. Henry Schultheis	130
58—Sparks, A. W., "Pittsburgh," 36 x 40. E. Prentice	100
59—Franzen, A., "Parisians" (watercolor), 31 1/2 x 22 1/2. Geo. B. Wheeler	50

60—Bogert, G. H., "Edge of the Forest," 28 x 36. Henry Schultheis	150
61—Smedley, W. T., "A Cheerful Girl," 36 x 24. Henry Schultheis	235
62—Bruce, Crane, "Autumn Fields," 24 x 36. Henry Schultheis	200
63—Dessar, L. P., "The Evening Hour," 28 1/2 x 36. W. C. Thompson	360
64—Wiles, J. R., "Shelter Island," 25 x 30. F. Freeman	800
65—Bogert, G. H., "Early Moonrise—Venice," 30 x 45. Mrs. S. Parker	320
66—Bogert, G. H., "Landscape," 30 x 45. F. Pinkney	160
67—Jones, Elizabeth Sparhawk, "The Veil Counter," 30 x 33. Miss Jane Peterson	100
68—Nisbet, R. H., "At the Riverside," 32 x 36. A. Melillo	100
69—Wiggins, G. C., "N. Y. The White Veil," 34 x 40. Harold Somers	240
70—Bogert, G. H., "Surf and Wind," 30 x 45. Seaman, agent	220
71—Bogert, G. H., "The Seine Near Rouen," 28 x 36. F. Wolf	150
72—Lichtenauer, M., "Moods," 27 1/2 x 40. A. Melillo	140
73—Gauley, R. D., "Tanagra," 51 1/2 x 41 1/2. W. Thompson	210
74—Bogert, G. H., "Frost and Sunshine," 36 x 56. Geo. Broadhurst	210
75—Bogert, G. H., "Chale Church, Isle of Wight," 25 1/2 x 55 1/2. Lawrence Jacob	275
76—Stoddard, A. K., "Eleanor," 50 x 30. A. Melillo	170
77—Lawson, E., "Ice on the Hudson," 40 x 48. Macbeth Galleries	725
78—Bogert, G. H., "Rouen," 36 x 55. M. Marlin	260
79—Bogert, G. H., "The Cascade," 36 x 56. Julius Oppenheim	375
80—Martin, H. D., "Windsor Castle" (oil on leather with gold), 19 x 36. Henry Schultheis	450
81—Weeks, E. L., "Kiosk on Lake, Oodeypore," 35 1/2 x 61. W. Thompson	150
82—Weeks, E. L., "Oriental Horse Market," 55 1/2 x 74. Geo. H. Ainslie	575
83—Weeks, E. L., "Halt of the Caravan," 65 1/2 x 98. A. F. Melillo	275
84—Carlsen, Emil, "Surf," 60 x 72. Macbeth Galleries	2,000
Total	\$25,205

Second Session

The second session, Tuesday eve., which brought out the notable examples of modern American painters in the collection, resulted in the surprising total of \$185,585; a total for the first two sessions of \$210,790.

The session also resulted in the breaking of the auction records for George Inness, A. H. Wyant, J. F. Murphy and Theodore Robinson, and was convincing proof that native American art has at last "come into its own."

Former Senator Clark paid \$5,700 for the "Summer Landscape" of Wyant, and \$15,600, a record price, for a landscape by J. F. Murphy. It will be remembered he startled the country by his purchase for \$42,000 of Fortuny's "Choice of the Model" at the W. A. Stewart sale some twenty years ago.

The second record for a Blakelock, \$17,500, was paid by Berner, agent, for the beautifully colored "Landscape." Henry Reinhardt & Son paid \$10,000 for Wyant's "Summer Landscape" and Berner, agent, \$21,500, a record for Wyant, for that artist's "In the Adirondacks." The Corcoran Gallery of Washington paid the record price of \$5,000 for Theodore Robinson's figure work, "Girl Sewing," while strange to say, the same artist's beautiful landscape, "Valley of the Seine," sold to Mr. Samuel T. Shaw for only \$4,000.

85—Howland, A. C., "New England Farmhouses," 12 x 10. J. L. Potter	\$100
86—Howland, A. C., "Lane in Vermont" (millboard), 11 1/2 x 12. Ferargil Gallery	50
87—Dewey, C. M., "The Sorceress," 16 x 11. Scott & Fowles	700
88—Wyant, A. H., "Summer," 16 x 24. Macbeth Galleries	4,100
89—Tryon, D. W., "Spring Morning" (panel), 11 1/2 x 22 1/2. Macbeth Galleries	875
90—Shannon, J. J., "Marjorie," 21 1/2 x 17 1/2. T. Barth	100
91—Blakelock, R. A., "Moonlight and Clouds," 16 x 24. Macbeth Galleries	2,100
92—Weeks, E. L., "Fountain, Cordova," 18 1/2 x 24. Ferargil Gallery	370
93—Martin, Homer, "Glimpse of the Sea," 15 x 22 1/2. Macbeth Galleries	3,600
94—Blakelock, R. A., "Sunset," 18 x 24. W. George	3,600
95—Robinson, T., "In the Garden," 18 1/4 x 22. Macbeth Galleries	600
96—Wyant, A. H., "Summer Landscape," 16 x 20 1/4. Ex-Senator W. A. Clark	5,700
97—Murphy, J. F., "August Afternoon," 16 x 21. P. W. Rouss	2,200
98—Wyant, A. H., "Meadow Land, Vermont," 16 x 20. Berner, agent	3,900
99—Weir, J. Alden, "Summer in Conn.," 20 x 24. R. Handley	975
100—Murphy, J. F., "Rain," 16 x 22. Scott and Fowles	3,800
101—Bunce, W. G., "Venice," 25 1/4 x 19 1/2. John Doe	800
102—Shannon, J. J., "Young Woman in Blue," 24 1/2 x 20. Miss H. Strohm	250
103—Wiles, I. R., "Girl Playing Guitar," 26 x 20. Ferargil Gallery	150
104—Bogert, G. H., "Dordrecht, Holland," 25 x 30. W. C. Runyon	376
105—Loeb, Louis, "Miranda," 30 x 25. R. C. & N. M. Vose	500
106—Dearth, H. G., "Woodland and Landscape," 16 x 30. E. Prentice	125
107—Bogert, G. H., "The Storm," 28 x 36. Berner, agent	225
108—Murphy, J. F., "Afternoon, October," 24 x 36 1/2. R. C. & N. M. Vose	7,000
109—Tryon, D. W., "Twilight in French Hamlet," 22 x 33. R. C. & N. M. Vose	1,100
110—Bogert, G. H., "Night: Montigny," 25 x 30. Henry Schultheis	350
111—Robinson, T., "Landscape," 22 1/4 x 40. W. Stimmel	625
112—Bogert, G. H., "Foggy Morning, Amsterdam," 28 x 36. J. Loeb	575
113—Blakelock, R. A., "Landscape," 27 x 37 1/2. Berner, agent	17,500
114—Murphy, J. F., "Grove and Field," 24 x 36. P. W. Rouss	5,200
115—Wyant, A. H., "Summer Landscape," 20 x 30. Henry Reinhardt & Son	10,100
116—Robinson, T., "Valley of the Seine," 25 1/2 x 32 1/2. S. T. Shaw	4,000

117—Murphy, J. F., "Landscape," 24 x 36. Ex-Senator W. A. Clark	15,600
118—Carleton Wiggins, "Holstein Cow and Calf," 32 x 39. J. E. Elms	625
119—Bogert, G. H., "Moonlight," 36 x 56. J. Simon	525
120—Snell, H. B., "Lake Como," 34 x 43. R. C. & N. M. Vose	275
121—Bogert, G. H., "Moonlight and Surf," 36 x 56. Dr. E. Lissman	250
122—Davis, C. H., "Valley and West Wind," 42 x 34. R. C. & N. M. Vose	1,550
123—Dessar, L. P., "Moonlight," 25 x 25. E. Dickinson	375
124—Walker, H., "Spring Plowing," 24 x 36. Macbeth Galleries	4,200
125—Inness, Geo., "The Wood Gatherers," 30 x 45. Scott & Fowles	30,800
126—Wyant, A. H., "In the Adirondacks," 37 x 49. Jacob H. Schiff	21,500
127—Robinson, T., "Girl Sewing," 58 x 36. Corcoran Gallery, Washington	5,000
128—Inness, G., "Berkshire Hills," 48 x 72. Berner, agent	5,100
129—Shannon, J. J., "Morning Paper," 54 x 36. John Doe	325
130—Daingerfield, "Maidenhod," 48 x 36. Mrs. Leary	825
131—Ochtman, L., "Moonlight," 23 1/4 x 36. Alfred Lichtenstein	400
132—Bogert, G. H., "Venetian Sunset," 36 x 56. S. T. Shaw	1,000
133—Paxton, W. M., "Sylvia," 60 x 55. R. C. & N. M. Vose	625
134—Bogert, G. H., "Landscape: Evening," 36 x 56. A. Deutsch	725
135—Bogert, G. H., "Bathers in Moonlight," 36 x 56. C. E. Kuhn	250
136—Weeks, E. L., "Game of Chess," 55 x 73. W. George	650
137—Weeks, E. L., "Open Air Restaurant, Lahore," 65 1/2 x 98. W. George	2,600
138—Bogert, G. H., "Near Rouen," 36 x 56. P. A. Curran	300
139—Bogert, G. H., "Venice," 36 x 51. H. P. Case	750
140—Baur, J. W., "Hunting the Stag" (watercolor on vellum), 58 x 74. W. George	50
141—Cox, David, "On the Moor" (panel), 9 1/2 x 13. Scott & Fowles	120
142—Harburger, E. H., "Poet and Publisher" (panel), 9 x 12. Henry Schultheis	200
143—Muller, W. J., "Interior Fisherman's House" (panel), 8 1/2 x 14. W. George	130
144—Zorn, A. L., "Head of a Woman" (watercolor), 19 1/2 x 13 1/2. T. Barth	650
145—Gosselin, A., "Twilight," 18 x 24. W. George	170
146—O'Connor, J. A., "English Landscape," 20 x 24. F. Cooper	160
147—de Ville, V., "Windy Day," 18 x 22. E. T. Prentice	60
148—Meunier, C., "On the Balcony," 15 1/4 x 12 1/2. B. De Vine	40
149—Hutchinson, R. G., "Mother Love," 21 x 17. W. George	190
150—Boxall, Sir W., "Knight and Lady" (panel), 17 1/2 x 24. A. Melillo	150
151—Jures, J. H., "Don Quixote and Prisoners" (canvas), 21 1/2 x 29. R. C. & N. M. Vose	500
152—Barret, G., "Landscape," 18 x 25. W. George	180
153—Lavery, J., "Cliffs at Tangiers," 30 x 25. C. W. Kraushaar Gallery	410
154—Dill, L., "Edge of Wood," 36 1/2 x 29. Henry Schultheis	425
155—Collin, R., "After Dinner" (pastel), 22 1/2 x 28. M. H. Marlin	80
156—Withers, A., "The Gateway," 20 x 30. A. F. Melillo	90
157—Sims, C., "Night Peace to Julia," 27 x 36. J. C. Elms	275
158—Lessore, J., "Lower End of Manhattan" (watercolor), 19 1/2 x 38. J. Baumann	180
159—Moore, H., "Nare Head, Cornwall," 21 1/2 x 31. W. George	325
160—Morrice, J. W., "St. Malo, France," 29 x 46. W. George	400
161—Swan, J. M., "Evening in the Desert" (canvas), 24 1/2 x 34 1/2. Berner, agent	600
162—Hutchinson, R. G., "Beaching," 34 x 44 1/2. Rosenbach & Co.	475
163—Lessore, J., "City of New York" (watercolor), 27 1/2 x 43 1/2. J. A. Fenger	160
164—de Morgan, E., "Gloria in Excelsis" (watercolor), 46 x 31. Seaman, agent	250
165—Hornel, E. A., "Repose," 40 x 46. W. George	670
166—Cameron, D. Y., "The Bridge and the City," 30 x 50 1/2. M. Knodler & Co.	1,500
167—Mollinger, "Flax Dressers," 36 x 60. A. Melillo	210
168—Fechin, Nicholas, "Mile. Lopojnikoff," 57 x 38 1/2. W. Stimmel	1,325
169—Scholderer, Otto, "Ophelia," 45 x 31. A. Melillo	190
170—Leader, B. E., "A Moonlight Common" (canvas), 40 1/2 x 59. W. B. George	525
Total	\$185,585

Third Session

The third session, Wednesday evening, brought a total of \$133,655. The modern foreign, chiefly French with a few English, pictures sold included no specially notable works, and while they brought fair prices on the whole, there were many bargains and the sale seemed a dull one after the exciting one of Tuesday evening. The highest price, \$8,200, was paid by Mr. A. Naumberg for a fine example of Daubigny "On the Oise"; former Ambassador to Austria, Frederick C. Penfield paid \$6,800 for the superior example of Jacob Maris "On the Beach"—Scheveningen.

171—Pokitonow, I. P., "Landscape" (panel), 7 x 10 1/2. W. George	\$330
172—Lynch, A., "Portrait of a Lady" (panel), 9 1/2 x 5 1/2. Mrs. L. Weil	35
173—Maris, M., "The Doorway" (watercolor), 10 1/2 x 6 1/2. A. C. von Wezel	200
174—Pokitonow, I. P., "Landscape" (panel), 7 x 10 1/2. Miss Lorenz, agent	425
174A—Pokitonow, I. P., "Landscape" (panel), 6 1/2 x 10 1/2. Miss Lorenz, agent	400
175—Boudin, E. L., "Harbour of Trouville" (panel), 15 1/4 x 12 1/2. W. George	370
176—Nicol, E., "The Doubtful Shilling" (panel), 10 x 7 1/2. Ehrich Galleries	330
177—Jongkind, J. B., "Ducal Palace at Nevers" (canvas), 8 1/2 x 12 1/2. W. George	330
178—Troyon, C., "Horses in Pasture" (canvas), 9 x 12 1/2. Ferargil Galleries	475
179—Diaz, N., "Landscape" (panel), 8 1/2 x 10 1/2. Seaman, agent	1,500
180—Decamps, A. G., "The Conflagration" (canvas), 10 1/2 x 16. W. George	190
181—Dupre, J., "Chauvigneres pres Cezanne" (canvas), 22 x 18 1/2. Miss R. Teschner, agent for A. C. von Wezel	325
182—Neuhuis, J., "Landscape" (watercolor), 11 1/2 x 20 1/2. Miss R. Teschner, agent	80
183—Monticelli, A., "Landscape" (canvas), 18 x 21. R. C. & N. M. Vose	200
184—Decamps, A. G., "The Poultry Yard" (panel), 20 1/2 x 15 1/2. J. Brown, agent	475

185—Villon, A., "The Nautilus Shell" (panel), 13x9 1/2. Bernet, agent.....	350
186—Boudin, E. L., "Deauville" (panel), 13 1/4 x 10 1/2. W. George.....	450
187—Diaz, N., "Nymph and Cupid" (panel), 13 1/4 x 9 1/2. Miss Lorenz, agent.....	2,750
188—Isaels, J., "Going to Market" (panel), 11 1/4 x 14 1/4. Miss Lorenz, agent.....	3,000
189—Dupre, J., "The Passing Storm" (canvas), 10 1/2 x 13 1/4. W. George.....	650
190—Pasini, A., "An Oriental Market" (canvas), 10 1/2 x 13 1/4. Bernet, agent.....	925
191—Kever, J. S. H., "The Little Mother" (watercolor), 14 1/2 x 17 1/2. C. M. Loeb.....	400
192—Boudin, E. L., "Shipping" (panel), 13 x 9 1/2. W. George.....	625
193—Monticelli, A., "Confidences" (panel), 13 1/2 x 10 1/2. Mrs. George Leary.....	550
194—Couture, T., "Liberty" (canvas), 16 1/2 x 12 1/4. Bernet, agent.....	250
195—Rihot, A. T., "Gossips" (panel), 13x10. B. Kroepelien.....	350
196—Boudin, E. L., "Low Tide, Trouville" (panel), 16x12 1/4. W. Coffin.....	425
197—Diaz, N. V., "Landscape" (panel), 14 1/2 x 18. Bernet, agent.....	825
198—Cazin, J. C., "Les Ruines" (canvas), 15x18. P. W. Rouss.....	2,300
99—Bonheur, Rosa, "The Buffalo Hunt" (canvas), 15 1/2 x 23. Miss Lorenz, agent.....	5,600
200—Boudin, E. J., "Trouville, High Tide" (panel), 15 1/2 x 18 1/2. Bernet, agent.....	800
201—Michel, G., "The Hill Road" (canvas), 16x19 1/2. Mrs. George Leary.....	275
202—Dupre, J., "Landscape" (canvas), 18x 21 1/4. Ralston Galleries.....	950
203—Cazin, J. C., "The Deserted Farm," 15x 18. P. W. Rouss.....	1,200
204—Corot, "Girl Reclining" (canvas), 16 1/4 x 23 1/2. Miss R. Teschner, agent.....	4,400
205—Daubigny, C. F., "On the Oise; France" (panel), 15x26 1/4. Miss Lorenz, agent.....	5,200
206—Weissenbruch, J. W., "Morning in Holland" (panel), 13 1/4 x 20 3/4. A. S. Van Wezel.....	400
207—Kever, J. S. H., "Interior" (canvas), 17 1/2 x 21. A. S. Van Wezel.....	800
208—Cameron, D. Y., "Lillian" (canvas), 24x12 1/4. R. C. & N. M. Vose.....	525
209—Boudin, E. L., "Port de Cameret, Finistere" (canvas), 15 1/2 x 25. Knoedler & Co.....	1,100
210—Harpignies, H., "View of St. Prive: Moonrise" (canvas), 19x24 1/2. Knoedler & Co.....	1,750
211—Marillat, P., "The Forest" (canvas), 17 1/2 x 22 1/4. Bernet, agent.....	280
212—Billotte, R., "Route d'Asnieres" (canvas), 18 1/2 x 24 1/2. T. Barth.....	310
213—Moore, H., "During the Autumnal Equinox" (canvas), 16 1/2 x 26. A. Fernands.....	675
214—Boudin, E. L., "Landscape" (canvas), 18x25 1/2. R. C. & N. M. Vose.....	525
215—Kever, J. S. H., "The Picture Book" (canvas), 20x26. A. S. Van Wezel.....	1,100
216—Offermans, T., "The Spinner" (canvas), 27 1/2 x 21 1/2. E. Felsche.....	350
217—Raffaelli, P., "Avenue d'Orleans" (panel), 20 1/2 x 17 1/2. W. Stimmel.....	325
218—Billotte, R., "Canal and Bridges" (canvas), 21 1/2 x 29. T. Barth.....	150
219—Michel, G., "The Storm" (canvas), 23x 28 1/4. Aaron Naumberg.....	1,100
220—Boudin, E. L., "Les Bords de la Touque" (Calvados) (canvas), 20x29. Charles A. Platt.....	775
221—Monticelli, A., "Garden Party" (panel), 18x30 1/2. Seaman, agent.....	2,300
222—Harpignies, H., "Sunset" (canvas), 26x 20. Bernet, agent.....	2,000
223—Cazin, J., "The Harvest" (canvas), 22x18 1/2. P. W. Rouss.....	4,500
224—Brascassat, J. R., "The Bull at Liberty" (canvas), 22 1/2 x 26 1/2. Miss Lorenz, agent.....	575
225—Decamps, A. G., "The Robber" (canvas), 23 1/2 x 28 1/2. M. Samuels.....	275
226—Boudin, E. L., "Shipping in Harbor" (canvas), 14 1/2 x 23. Durand-Ruel.....	400
227—Brascassat, J. R., "Landscape with Sheep" (canvas), 18x24. R. C. & N. M. Vose.....	150
228—Lavery, J., "A Bacchante" (canvas), 30x24. Kraushaar Gallery.....	650
229—Cameron, D. Y., "Wild Roses" (canvas), 20x30. Knoedler & Co.....	1,600
230—Ziem, F., "Venice" (canvas), 21x33. W. C. Rinvon.....	3,900
231—Kever, J. H., "Maternal Care" (canvas), 21x27. Aaron Naumberg.....	1,500
232—Fromentin, E., "Arab Encampment" (canvas), 25 1/2 x 32. W. George.....	1,500
233—Marcke, E. Van, "Cows at Pool" (canvas), 23x29 1/2. John Levy.....	5,100
234—Rihot, A. T., "The Cook" (canvas), 36x20. E. Kroepelien.....	600
235—Couture, T., "St. Jerome" (canvas), 39 1/2 x 32. H. R. Ritter.....	200
236—Mostyn, T. E., "Strife" (canvas), 28x 36. W. George.....	275
237—Daubigny, C. F., "On the Oise" (canvas), 26x37. Aaron Naumberg.....	8,200
238—Troyon, C., "Landscape with Pool" (canvas), 29x36. R. C. & N. M. Vose.....	3,300
239—Cameron, D. Y., "Wild Roses" (canvas), 47x24 1/2. John Lloyd.....	900
240—Pettie, J., "Silvia," 45x33. A. F. Melillo.....	325
241—Bramley, F., "Delicious Solitude," 48x 36. W. George.....	550
242—Thaulow, F., "Going to Church, Quimperle, Brittany" (canvas), 41x30. W. George.....	4,000
243—Maris, J., "On the Beach—Scheveningen" (canvas), 41x30. Frederick C. Penfield.....	6,800
244—Corot, "Le Joueur de Flute," 52x43. J. C. Verplanck.....	6,200
245—Lerolle, H., "Moonrise" (canvas), 40x 40. Miss Lorenz, agent.....	2,800
246—Ornen, W., "On the Beach: Midday" (canvas), 35 1/2 x 57. W. Stimmel.....	1,050
247—Brown, T. A., "By the River" (canvas), 50 1/2 x 40. Seaman, agent.....	825
248—Hughes-Stanton, H., "Pas-de-Calais" (canvas), 43 1/2 x 62 1/2. W. George.....	525
249—Cameron, D. Y., "Bel Lou" (canvas), 27x40. Knoedler & Co.....	2,050
250—Boudin, E. L., "Shipping" (canvas), 46 1/2 x 63. Bernet, agent.....	3,300
251—Mostyn, T. E., "The Garden of Memory" (canvas), 40x50. W. C. Rinvon.....	800
252—Mauve, A., "Landscape with Cattle" (canvas), 33x53. R. C. & N. M. Vose.....	5,000
253—Courbet, G., "Alpine Torrent" (canvas), 39 1/2 x 59. Bernet, agent.....	1,250
254—Befani, G., "In the Church" (canvas), 57 1/2 x 38 1/2. H. Thorge.....	400
255—Rihot, A. T., "Idle Hours" (canvas), 39x57. Miss Lorenz, agent.....	450
256—Olsson, J., "Silver Night" (canvas), 48 x 66. H. S. Schley.....	750
257—Couture, T., "Love Drives the World" (canvas), 59x84. T. Barth.....	1,600
258—Speed, H., "Roses and Chintz" (canvas), 80 1/2 x 62. B. George.....	725
259—Cabat, L. N., "Landscape" (canvas), 50 x 70. B. Kroepelien.....	175
260—Daubigny, C. F., "Marine" (canvas), 39x79. Miss R. Teschner.....	3,100
261—Mostyn, T. E., "The Domain of Anghien" (canvas), 60 1/2 x 93. W. George.....	3,000
262—Fahnestock, N., "Bearing Off the Bride" (canvas), 73x111. W. George.....	1,500
263—Monticelli, A., "The Triumph of Flora" (canvas), 129x134. W. George.....	450
Total.....	\$133,655

GEORGE A. HEARN PICTURE SALE (Fourth Session)

At the fourth session, Thursday eve., a total of \$48,170 was realized for 97 numbers, for the most part of the early Italian, Flemish, Dutch, French and English schools, a grand total for the four sessions of \$394,165.

The session was in any way inspiring, as Mr. Hearn's collection was weakest in its examples of the early Italian, Flemish, Dutch and English schools, and a number of the paintings sold were frankly cataloged as copies. The highest price, \$4,700, was paid by Mr. Aaron Naumberg, for, possibly, a replica, or more probably, an early and excellent copy of Sir Joshua Reynolds's famous "Age of Innocence." (The catalog called it a "version.")

The largest buyer gave the assumed name of W. B. George.

264—Italian School, "Portrait of a Lady" (panel), 7 1/2 x 6. Miss Lorenz, agent.	150
265—Constable, J., "View in Norfolk" (attributed) (panel), 9 1/2 x 14. W. B. George.	80
266—Rathbone, J., "Ford Castle, Northumberland" (panel), 8 x 12. Bernet, agent.	160
267—Constable, J., "Dedham Mill, Suffolk" (panel), 8 1/2 x 13. W. B. George.	460
268—Breughel, Jan., "Nymphs Surprised" (copper panel), 8 1/2 x 11 1/2. Mrs. Geo. Leary.	270
269—Constable, J., "The Valley Farm" (panel), 13 1/2 x 16 1/2. Bernet, agent.	2,000
270—Van Der Neer, A., "Moonlight" (panel), 11 1/2 x 16. Bernet, agent.	375
271—Cotman, J. S., "The Tempest" (canvas), 18 x 28 1/2. W. B. George.	275
272—Van Ostade, A., (after), "The Village Inn" (panel), 14 1/2 x 18. Max Williams.	175
273—Hamilton, W., "Shakespearean Scene" (panel), 10 1/2 x 13. W. W. Seaman, agent.	325
274—Hamilton, W., "Shakespearean Scene" (copper panel), 10 1/2 x 13. W. W. Seaman, agent.	325
275—Teniers, D., the Younger, "The Kermesse" (panel), 14 1/2 x 18. Max Williams.	250
276—Bonington, R., "Court of Francis I" (millboard), 14 x 16. W. B. George.	150
277—Lepicie, N. B., "Innocence" (canvas), 16 x 13. Miss Lorenz, agent.	1,650
278—Palma Il Vecchio, J., "Madonna and Child" (ascribed to) (canvas), 16 1/2 x 14 1/2. E. Felsenfeld.	100
279—Zurbaran, F., "St. Catherine" (canvas), 18 1/2 x 14 1/2. Benj. Kroepelner.	100
280—Bonifazio, "St. Agatha" (canvas), 24 1/2 x 15 1/2. A. F. Melillo.	150
281—Bruyn, B., "Portrait of a Lady" (panel), 17 x 13 1/2. W. W. Seaman, agent.	850
282—French School, "Portrait of a Lady" (panel), 19 1/2 x 16. Jos. A. Goldsmith.	100
283—Lawrence, Sir T. (School of), "Miss Barron" (Mrs. Ramsay), 21 1/2 x 17 1/4. R. Deutsch.	200
284—Mignard, P., "Anne of Austria" (canvas), 20 x 17. Mrs. Geo. Leary.	350
285—Reynolds, Sir J., "Portrait of a Gentleman" (canvas), 25 1/2 x 20 1/2. W. B. George.	450
286—Zoffany, J., "Portrait of a Gentleman" (canvas), 26 x 20 1/2. W. W. Seaman, agent.	200
287—Harlow, G. H., "Head of a Child" (panel), 21 1/2 x 16 1/2. F. B. Cooper.	375
288—Janssens, C., "Jane, Daughter of Henry Skipwith" (panel), 26 x 20 1/2. E. T. Prentice.	250
289—Pocock, L., "Portrait of a Lady" (canvas), 29 1/2 x 24 1/2. W. B. George.	175
290—Edge, Pine R., "Portrait of D. Garrick" (canvas), 27 1/2 x 21 1/2. A. N. Neuberger.	100
291—Van Goyen, J. (ascribed to), "Landscape" (panel), 14 1/2 x 21 1/2. B. Thompson.	100
292—Wyant, Jan., "A Stormy Day" (panel), 15 1/2 x 19. R. Deutsch.	225
293—Barker, T., of Bath, "On the Heights, Looking Toward the Welsh Coast" (canvas), 12 1/2 x 17 1/2. W. B. George.	325
294—Van Ruysdael, S., "Landscape with Figures" (canvas), 18 x 26. O. Bernet, agent.	425
295—Barker, T., of Bath, "Landscape and Cattle" (canvas), 18 x 22 1/2. A. F. Melillo.	175
296—Crome, L., "Moonlight on River" (canvas), 18 x 24. Bernet, agent.	350
297—Teniers, D., the Younger, "Place of Tombs" (panel), 16 x 23. Jos. Boero.	325
298—Van Bloemen, J. F., "Italian Landscape" (canvas), 20 x 29. A. Rau.	225
299—French School, "Portrait of a Lady" (pastel), 18 x 15. R. Ederheimer.	30
300—French School, "Portrait of a Lady" (pastel), 28 1/2 x 23. Clapp & Graham.	125
301—Dobson, W., "A Cowley Poet" (canvas), 30 x 25. Rosenbach Co.	275
302—Dutch School, "Mother and Child" (canvas), 24 1/2 x 29 1/2. Mrs. Aug. Lewis.	300
303—Van Singelandt, P., "An Interior" (panel), 19 x 22. J. W. Green.	125
304—Bonifazio, "Madonna and Child" (panel), 22 1/2 x 22 1/2. A. F. Melillo.	275
305—Rembrandt (attributed), "Tobias and Angel" (panel), 30 x 25. W. M. Tobias.	325
306—Matteo, da Siena and di Giovanni, "Madonna and Child" (panel, arched top), 27 1/2 x 17 1/2. W. W. Seaman, agent.	3,200
307—Vanloo, J. B., "Portrait of a Gentleman" (canvas), 30 x 25. M. de Khronleff.	250
308—Reynolds, Sir J., "The Age of Innocence" (canvas), 31 x 25. O. Bernet, agent.	4,700
309—Reynolds, Sir J., "Portrait of a Lady" (canvas), 30 x 25. O. Bernet, agent.	900
310—Tocque, L., "Mlle. Carpentier" (canvas), 31 1/2 x 25 1/2. M. de Khronleff.	375
311—Pocock, L., "Portrait of Lady Elizabeth Compton" (canvas), W. B. George.	225
312—Danloux, H. P., "Baroness de Trussell" (canvas), 28 1/2 x 23 1/2. V. Dreyfuss.	200
313—Lawrence, Sir T., "Portrait of a Lady" (canvas), 30 x 25. W. W. Seaman.	425
314—Vincent, G., "Landscape" (canvas), 25 x 30. O. Bernet, agent.	525
315—Stuhr, J. G., "Marine" (canvas), 20 1/2 x 27 1/2. W. B. George.	450
316—Reynolds, Sir J. (School of), "Mr. Hilliard" (canvas), 30 x 25. R. H. Lorenz.	325
317—Lawrence, Sir T., "Lady Mackenzie" (panel), 30 x 24. Mrs. Geo. Leary.	475
318—Drouais, F. H. (attributed), "Portrait of a Lady" (canvas), 35 1/2 x 27 1/2. Sidney Neu.	225
319—Vestier, A. (attributed to), "Portrait of a Lady" (canvas), Rosenbach Co.	275
320—Coello, C., "Portrait of a Lady" (canvas), 26 1/2 x 20 1/2. Kennedy & Co.	1,150
321—Spanish School, "Portrait of a Lady" (canvas), 33 x 27. M. Dreyfuss.	225
322—Mignard, P., "Portrait of a Lady" (canvas), 35 x 28. Clapp & Graham.	875
323—Tocque, L., (attributed to), "Louis XIV." (panel), 19. Rudert, agent.	200
324—Janssens, C., "Baron Coventry, Lord Chancellor of England" (canvas), 31 x 25. Mrs. G. Leary.	225
325—Verspronck, J., "Portrait of a Gentleman" (canvas), 36 x 28. B. Dreyfuss.	350

326—Ricci, S., "The Ascension" (canvas), 35 x 27. R. Ederheimer.	250
327—G. Da Santa Croce, "Madonna, Child and Saint" (panel), 23 1/2 x 26. W. B. George.	375
328—Flemish School, "Ahasuerus" (panel), 39 x 38. W. W. Seaman, agent.	3,500
329—Italian School (probably a copy by Sassoferrato), "Flight into Egypt" (canvas), 37 1/2 x 28 1/2. "W. B. George."	350
330—Van Dyck, Sir A. (ascribed to), "Madonna and Child" (canvas), 37 1/2 x 26. "W. B. George."	475
331—Dutch School, "Portrait of a Gentleman" (panel), 42 x 29. "W. B. George."	625
332—Dutch School, "Portrait of a Lady" (canvas), 42 x 29. "W. B. George."	625
333—Gascar, H., "Portrait of a Girl" (canvas), 34 x 51. Mrs. E. T. Huntington.	375
334—Frans Pourbus, the Elder, "Prince Henry, Afterward Henry VIII" (canvas), 42 1/2 x 29 1/2. Benj. Kroepelner.	150
335—Frans Pourbus, the Younger, "Portrait of a Lady" (canvas), 44 1/2 x 34 1/2. Bernet, agent.	500
336—Russell, J. (period of), "Scene from an Old Play" (canvas), 47 x 39 1/2. B. Dreyfuss.	200
337—Palma, Vecchio, "Madonna and Child" (panel), 43 x 33 1/2. "W. B. George."	375
338—Italian School, "Marriage of St. Catherine" (canvas), 47 x 39. Bernet, agent.	625
339—Russell, J. (period of), "Portrait of a Child" (canvas), 42 x 24 1/2. Seaman, agent.	200
340—de la Cruz, P., "Portrait of Austrian Princess" (canvas), 40 x 31 1/2. Mrs. Dan. Sickles.	250
341—Collantes, F., "Landscape and Figures" (panel), 17 x 52. A. J. Carey.	350
342—P. J. de Louthembourg, "Cattle and Landscape" (canvas), 37 x 49 1/2. Ehrich Galleries.	725
343—Wilson, R., "Villa of Maecenas, Tivoli" (canvas), 48 x 56. "W. B. George."	350
344—Dutch School, "Portrait of a Lady" (canvas), 44 1/2 x 38 1/2. Mrs. J. T. Johnston.	325
345—Vanderbanck, "Portrait of a Lord Mayor of London" (panel), 50 x 40. S. J. Frank.	150
346—Correggio (copy), "The Magdalene" (panel), 44 x 37 1/2. Mrs. E. T. Huntington.	300
347—P. Veronese (ascribed to), "Rebecca at Well" (panel), 39 1/2 x 51 1/4. Jos. Boero.	225
348—Rubens (ascribed to), "St. Peter Receiving Keys from Christ" (canvas), 35 x 31 1/2. O. Bernet, agent.	1,650
349—Spanish School, "Portrait of a Lady" (canvas), 56 x 37 1/2. B. Dreyfuss.	110
350—Tocque, L. (ascribed to), "Portrait of a Lady" (canvas), 50 x 39 1/2. "W. B. George."	1,600
351—J. Vermeer ofelford, "House of the Procurator" (canvas), 57 x 51. Jos. Kroepelner.	250
352—A. del Castillo, "Plaiting the Crown of Thorns" (canvas), 59 x 80 1/2. T. V. Carey.	200
353—Spanish School, "Madonna and Child" (canvas), 55 1/2 x 42 1/2. Bernet, agent.	1,250
354—Sassoferrato, "Virgin and Child" (canvas), 41 x 29. "W. B. George."	850
355—Venetian School, "Two Senators" (canvas), 61 1/2 x 28 1/2. Ray Whitmore.	125
356—Gerard de Lairesse, "Sacrifice to Diana" (canvas), 60 x 76. B. Kroepelner.	175
357—Sir G. Kneller, "George IV" (canvas), 85 1/2 x 51 1/2. S. J. Frank.	150
358—Poussin, G., "Landscape" (panel), 61 1/2 x 90. A. P. Gardiner.	550
359—Velazquez (copy), "Maid of Honor" (panel), 79 x 66 1/2. T. V. Carey.	100
360—Thompson od Duddington, "Stag Hunt" (canvas), 71 x 94. "W. B. George."	1,050
Total.	\$48,710

Final Session

At the fifth and final session last evening, an announced total of \$209,975 was obtained for ninety-nine pictures, the majority attributed to early English painters. This total makes a grand total for the five nights' picture sale of \$604,130, which, added to the total of the five session sale of the art objects to date, or \$110,978, makes a grand total for the sale thus far of \$715,108, with two afternoon sessions, one of today and one of Monday still to come.

361—Guardi, F., "Landscape" (panel), 9 1/2 x 6 1/2. Miss R. Teschner.	\$525
362—Van de Velde, A., "Winter Amusements" (panel), 14 1/2 x 20. D. Rosen.	500
363—Van der Neer, A., "Scene in Holland" (panel), 14 1/2 x 16 1/2. Bernet, agent.	150
364—Breughel, J. and Rubens, "Landscape and Figures" (panel), 10 x 15 1/2. Bernet, agent.	1,350
365—Guardi, F., "Ruins and Figures" (panel), 13 x 20. Bernet, agent.	750
366—Wilson, R., "Italian Landscape" (canvas), 16 x 21. R. Deutsch.	350
367—Constable, John, "The Waggon" (canvas), 13 x 19 1/2. "W. B. George."	2,250
368—Morland, G., "Noonday Rest" (panel), 19 x 17. Bernet, agent.	1,850
369—Constable, John, "Landscape in Suffolk" (panel), 13 1/2 x 21. Miss Lorenz, agent.	2,000
370—Bonington, R. P., "Venice" (panel), 13 x 18. Miss Lorenz, agent.	550
371—Barker of Bath, "Landscape with Sheep and Shepherd" (canvas), 14 x 17 1/2. Bernet, agent.	425
372—Morland, G., "Blissful Pigs" (canvas), 10 x 12 1/2. Miss Lorenz, agent.	450
373—Clouet, F. (ascribed to), "Charles, Son of Francis I" (panel), 7 1/2 x 6 1/2. Miss Lorenz, agent.	225
374—Dou, G., "Portrait of a Youth" (panel), 6 x 4 1/4. Kleinberger Galleries.	900
375—Bonington, R. P., "Children on Sands" (panel), 10 x 14 1/2. "W. B. George."	450
376—Constable, J., "Hamstead Heath" (canvas), 10 x 12 1/2. Rudert, agent.	1,550
377—Morland, G., "Shepherds Resting" (canvas), 18 1/2 x 14 1/2. G. W. Chester.	1,075
378—Gainsborough, T., "Landscape and Cattle" (canvas), 18 x 21 1/2. Bernet, agent.	800
379—Guardi, F., "The Rialto, Venice" (panel), 18 1/2 x 23 1/2. Bernet, agent.	1,800
380—Canaletto, A., "Ponte Della Canaregie" (canvas), 24 x 36. W. B. Richmond.	2,300
381—Marieschi, J., "Venice" (canvas), 19 1/2 x 28 1/2. "W. B. George."	200
382—Le Nain, A. and L., "Interior with Figures" (canvas), 20 1/2 x 25. L. Dreyfuss.	300
383—Cotman, J. S., "Seascape" (panel), 13 1/2 x 19. Rudert, agent.	300
384—Van Ruysdael, J., "Suburbs of Amsterdam" (panel), 6 1/2 x 23 1/2. J. J. Austin.	800
385—Zuccarelli, F., "Italian Landscape" (canvas), 22 1/2 x 28 1/2. Miss Lorenz, agent.	850
386—Albani, F., "Children Dancing" (panel), 24 x 28. G. W. Chester.	2,000

387—Constable, John, "Windsor Castle" (millboard), 15 1/2 x 20 1/2. G. K. Toun, agent.	650
388—Marieschi, J., "Venice" (canvas), 22 x 31 1/2. A. Naumberg.	1,150
389—Romney, G., "Miss E. Gordon" (canvas), 20 x 16. Miss Lorenz, agent.	2,000
390—Hoppner, J. (period of), "Mrs. Guyon" (panel), 29 1/2 x 24 1/2. Rudert, agent.	500
391—Russell, J. (ascribed to), "Lady Beaumont" (panel), 30 x 25. Jesse Winburn.	250
392—Beechey, Sir W., "Mrs. Humphrey" (canvas), 30 x 25. Rudert, agent.	2,300
393—Lawrence, Sir T., "Portrait of a Lady" (canvas), 30 x 25. Bernet, agent.	1,700
394—Romney, G., "Lady Hamilton—Meditation" (canvas), 30 x 24. Bernet, agent.	1,200
395—Thornhill, Sir J., "Mrs. Benson" (canvas), 29 1/2 x 25. R. C. & N. M. Vose.	525
396—Watson-Gordon, Sir J., "Portrait of a Gentleman" (canvas), 30 x 25. Rudert, agent.	350
397—English School, "Portrait of a Gentleman" (canvas), 30 x 25. Rudert, agent.	150
398—Constable, John, "George Garrard, A. R. A." (canvas), 28 x 24. Bernet, agent.	2,100
399—Lawrence, Sir T., "Young Cricketer" (canvas), 36 x 28. Miss Lorenz, agent.	1,700
400—Raeburn, Sir H., "Portrait of a Gentleman" (canvas), 30 x 25. Mrs. Geo. Leary.	775
401—Dutch School, "Portrait of a Lady" (canvas), 30 x 25. A. Naumberg.	1,050
402—de Larigilliere, N., "Duchesse de la Rochefoucauld" (canvas), 29 1/2 x 24. Miss Lorenz, agent.	475
403—Morland, G., "Contentment" (canvas), 28 x 36 1/2. "W. B. George."	4,200
404—Chambers, G., "Off Dover Cliffs" (canvas), 28 1/2 x 36. Rudert, agent.	625
405—Lorraine, Claude, "Grand Sunset, Genoa" (canvas), 45 x 41. G. K. Toun, agent.	2,500
406—Vannutelli, "Italian Seaport" (canvas), 26 x 52. Seaman, agent.	525
407—Van Thulden, T., "Isabella Brandt, Wife of Rubens" (canvas), 38 x 30. Rudert, agent.	1,050
408—Zoffany, J., "Portrait of a Lady" (canvas), 36 x 26 1/2. J. J. Austin.	4,800
409—Reynolds, Sir J., "James Paine, Esq." (canvas), 46 x 38. Rudert, agent.	1,200
410—Lawrence, Sir T., "John Julius Angerstein" (canvas), 41 1/2 x 32 1/2. Seaman, agent.	425
411—Goya, F., "Juan Manuel Alvarez de Faria" (canvas), 43 1/2 x 33. Bernet, agent.	2,600
412—Veronese Carletto, "The Dogressa Morisini" (canvas), 43 1/2 x 36 1/4. E. T. Prentice.	225
413—Bol, F., "Portrait of an Artist" (canvas), 42 x 45. Seaman, agent.	1,200
414—Frans Pourbus, the Younger, "Marie de Medicis" (canvas), 47 1/2 x 37 1/2. Mrs. Geo. Leary.	500
415—Rootius, J. A., "Portrait of a Young Lady" (canvas), 48 1/2 x 38. Rudert, agent.	425
416—Jan Victors, "Portrait of a Dutch Gentleman" (canvas), 51 1/2 x 41. Henry Mack.	1,500
417—Suttermans, J., "Portrait of a Medici Princess" (canvas), 45 x 35. Henry Mack.	425
418—Tintoretto, "Portrait of Andrea Braccadino" (canvas), 45 1/2 x 36 1/2. Bernet, agent.	350
419—Sir W. Beechey (period of), "The Sisters" (canvas), 50 x 40. Frank C. Ball.	650
420—Harlow, G. (ascribed to), "Lady Barrow and Daughter" (canvas), 50 1/2 x 39. Frank C. Ball.	800
421—Sir P. Lely, "The Duchess of Portsmouth" (canvas), 50 x 40. M. J. Samuels.	900
422—Sir W. Beechey, "The Horsley Children" (canvas), 50 x 40. Seaman, agent.	4,000
423—Francis Cotes, "Lady Hardwick" (canvas), 50 1/2 x 40 1/2. Miss Lorenz, agent.	775
424—Hanneman, A., "Queen Henrietta Maria" (canvas), 42 x 30. Mrs. A. H. Riker.	2,550
425—Nason, P., "Portrait of a Lady" (canvas), 49 x 39 1/2. Frank C. Ball.	1,300
426—Sir J. Reynolds, "Lady Spencer" (canvas), 49 x 39. Frank C. Ball.	5,300
427—Mierevelt, M., "Portrait of a Gentleman" (canvas), 48 x 38. Frank C. Ball.	1,000
428—French School, "Portrait of a Gentleman" (canvas), 48 x 38. Miss Lorenz, agent.	825
429—Francis Cotes, "Miss Broughton: Holding a Mask" (canvas), 49 1/2 x 39 1/2. Bernet, agent.	1,800
430—Sir J. Reynolds, "Dr. C. Burney" (canvas), 49 1/2 x 40. Henry Mack.	5,000
431—Romney, G., "Miss Hollingsworth" (panel), 50 x 40. Bernet, agent.	8,100
432—Bonington, R. P., "The Passing Storm" (canvas), 29 1/2 x 40. L. Kaufmann.	425
433—Guardi, F., "Island of San Michele" (canvas), 20 x 27 1/2. Seaman, agent.	2,200
434—Turner, J. M. W., "Fitz Alan Chapel—Arundel" (canvas), 28 x 36. Mrs. Clarkson Cowell.	20,500
435—Guardi, F., "Venice" (canvas), 33 x 50 1/2. R. C. & N. W. Vose.	10,400
436—Verspronck, J., "Portrait of a Dutch Lady" (canvas), 42 1/2 x 30 1/2. Ehrich Galleries.	4,300
437—Hoppner, J., "Miss Denison" (canvas), 42 x 45. Mrs. Geo. Leary.	3,600
438—Cosway, R., "Portrait of a Lady with Large Hat" (canvas), 50 x 40. Frank C. Ball.	1,200
439—Collantes, F., "Flight into Egypt" (canvas), 43 1/2 x 56. Bernet, agent.	4,600
440—Van Asch, P. J., "Landscape in Gelderland" (canvas), 50 x 61. Frank C. Ball.	1,000
441—Albani, F., "Venus and Cupids" (canvas), 42 x 63. Mrs. Bernard A. Duis.	425
442—Lorraine, Claude, "L'Amour et Psyche" (canvas), 37 1/2 x 61 1/2. G. K. Toun, agent.	1,650
443—Looten, Jan, "Landscape with Horseman" (panel), 52 1/2 x 62 1/2. J. J. Austin.	4,100
444—Stark, J., "Woodland Road" (canvas), 41 x 60. Frank C. Ball.	625
445—Bonington, R. P., "Procession on the Quay" (canvas), 45 1/2 x 64 1/2. Frank C. Ball.	4,800
446—Guardi, F., "Seaport and Classic Ruins in Italy" (canvas), 48 x 70. Bernet, agent.	5,100
447—Van der Helst, B., "Family Group" (canvas), 53 1/2 x 67. G. K. Toun.	2,100
448—Coello, C., "Spanish Princess" (canvas), 74 x 43 1/2. Frank C. Ball.	800
449—Sir P. Lely, "Anne Hyde: Duchess of York" (canvas), 86 x 51. Frank C. Ball.	1,100
450—Gainsborough, T., "The Blue Boy" (panel), 72 x 51. Mrs. Clarkson Cowell.	38,000
451—F. Cotes, "Lady Stanhope" (canvas), 86 x 56. "W. B. George."	5,300
452—Veronese, P., "Fortuna" (canvas), 90 x 58. "W. B. George."	675
Total.	\$209,975
Total first session.	25,205
Total second session.	186,585
Total third session.	133,655
Total fourth session.	48,710
Grand Total.	\$604,130

HEARN ART OBJECT SALE

The first session of the sale of the George A. Hearn collection of art objects, Monday aft., at the American Art Galleries, was devoted to the dispersal of jades, enamels, lacquers and marble statuettes.

There was a good attendance, and while certain objects provoked spirited bidding and brought fair prices, a number of bargains were obtained and a total of only \$5,719 was obtained for the 241 lots.

No. 183—A carved Chien-lung Peking lacquer vase of oviform brought \$300, the highest figure, from R. Hickson.

Other sales of interest included a Viennese lapidary and enameled scepter, the faceted pear-shaped head formed of pyramidal spikes pierced and enameled and set with pearls, the pointed finial surrounded by a band of Gothic niches filled with figures of knights in armor. W. W. Seaman, agent, \$250.

No. 221—Viennese XVI century ostrich shell enameled and silver gilt standing cup and cover. S. Schepp, \$180.

No. 223—Viennese enameled clock and cabinet, formed as a Gothic tower. F. Baumeister, \$145.

No. 217—Viennese enamel XVII century crystal vase. F. Baumeister, \$160.

No. 185—Cinnabar Chien-lung lacquer presentation box. Roland N. Moore, \$130.

Second Afternoon Session

Hawthorne jars, cloissone enamels and bronzes, and Oriental decorated gallipots and temple jars, were offered at the second session, when Mr. Otto Bernet was auctioneer, Tuesday afternoon, for a total of \$35,423.

The sensational feature was the sale of a large, tall K'ang-hsi black hawthorne vase, which brought the record price in America for a single piece of porcelain, of \$24,000, and which was secured by Duveen after a round of spirited bidding between Parish Watson, chief underbidder, who stopped at \$23,900, C. T. Loo, Yamanaka

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Bourgeois Galleries

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ART AND BOOK SALE

(Continued from page 7)

Marks Library Sale in Phila.

"The Writings of Theodore Roosevelt," in 22 volumes, 8vo, author's autograph edition, bound in full crimson morocco, illustrated with photogravures printed on Japan vellum and India paper, published by Gibbie & Co., 1902, fetched \$19 per volume at Stan V. Henkel's sale of the library of E. Marks, Feb. 15. Some 75 volumes of the writings of John Ruskin, in large 8vo, library edition, bound in crimson crushed levant morocco, numerous illustrations in color, photogravure and wood, published by Geo. Allen, 1904, were sold at \$9.50 per volume. "Roman Contemporain," the Realist's Japanese vellum edition, in 10 volumes, 8vo, blue levant morocco, published by Geo. Barrie & Son, n. d., illustrated with etchings, went to Mr. Jas. H. Clarke at \$12 per volume. The Rosenbach Galleries were the purchasers of fifteen volumes of "The Nude in Art," reproductions, mostly of Salon pictures, text by Armand Silvestre, 8vo, bound in crimson levant morocco, published in Paris, n. d., for the price of \$3.25 per volume. Writings of Alfred de Musset, in 10 volumes, hand colored illustrations, on Japan vellum, 8vo, bound in brown crushed levant morocco, published by E. C. Hill & Co., N. Y., 1905, fetched \$14 per volume. The Works of Michael de Montaigne, in 10 volumes, 8vo, the Emerson edition, N. Y., 1910, bound in crimson levant morocco, sold for \$11 per volume.

BOSTON MUSEUM PRINT SALE

(Concluded from last week)

The second and concluding session of the sale of engravings, etchings, woodcuts and lithographs, duplicates from the collection of the Boston Museum, took place at the Anderson Galleries, Feb. 20 last, when a total of \$2,571 was realized, making a grand total of \$4,307 for the sale.

No. 374—"Landscape with the Square Tower," by Rembrandt, from the A. Brentano Collection, purchased by L. Wallstein for \$410, the highest price.

No. 388—"The Nativity," by Martin Schongauer (Colmar, 1445-1491), from the Carl Schloesser Collection, went to F. Meder for \$135.

No. 250—"Jacques, Marquis de Castelnau," by Robert Nanteuil (Rheims, 1623 [25?] 1678), was purchased by Max Williams for \$80.

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ARTISTS' EXHIBITION CALENDAR

BALTIMORE WATERCOLOR CLUB, Peabody Institute Gallery, Baltimore, Md.—Twenty-second annual exhibition. Opens Mar. 11, 1918. Exhibits received Peabody Institute, Monday, Mar. 4, 10 A. M. to 3 P. M.

NATIONAL ACADEMY OF DESIGN, ninety-third annual exhibition. Fine Arts Galleries, 215 W. 57 St., N. Y.—Mar. 15-Apr. 21, 1918.

NEW HAVEN PAINT AND CLAY CLUB, Yale School of Fine Arts, New Haven, Conn.—Eighteenth annual exhib'n Apr. 2-27. Entries by Mar. 16. Exhibits received Mar. 23.

ST. LOUIS ARTISTS GUILD, Fifth annual exhib'n Apr. 9-June 30. Entries by Apr. 5. Exhibits Apr. 9.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Anderson Galleries, Park Ave. and 59 St.—French aviation paintings by Lieut. Henri Farre, Mar. 10-20.

Arlington Art Galleries, 274 Madison Ave.—Recent landscapes by Robert H. Nisbet, Mar. 7-23.

Art Alliance of America, 10 E. 47 St.—Paintings and sculpture by members of the Alliance, Mar. 13-28.

Art Salon, Hotel Majestic, W. 72 St.—Under the direction of Fred Hovey Allen. Holland, French and American landscapes by Pieter J. L. van Zeen, through Mar.

Avery Library, Columbia University, N. Y.—Photographs showing University at different times of day.

Babcock Gallery, 19 E. 49 St.—"Figures on the Sand," paintings by Elizabeth Wentworth Roberts, of Boston, Mar. 4-16.

Berlin Photographic Co., 305 Madison Ave.—Exhibition of "Portrait Sketches of Children," by Miss Lauren Ford, to Mar. 30.

Bonaventure Galleries, 601 Fifth Ave.—Presidential bronze medals and a fore-edge painting. Limoges and Chinese enamels.

Bourgeois Galleries, 668 Fifth Ave.—Sculptures by Gaston Lachaise, to Mar. 9.

Brooklyn Museum, Eastern Parkway, Brooklyn—French Government exhibit, from San Francisco Exposition, to Mar. 17.

Camera Club, 121 W. 68 St.—Photographs of landscapes at Gardner, Me., by B. H. Wentworth.

Canadian Pacific Railroad Co., 1231 Broadway, cor. 31 St.—"Bow River at Banff," by Leonard M. Davis, to Mar. 5. "Canada's Field to Victory and Peace," by same artist, Mar. 5-16.

Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway—Annual exhib'n through Mar.

Century Association, 7 W. 43 St.—Members' paintings, to Mar. 15.

City Club, 55 W. 44 St.—Monotypes by Gustave Verbeck, to Mar. 13.

Daniel Gallery, 2 W. 47 St.—Paintings by S. MacDonald Wright, to Mar. 19.

Demotte Gothic Art, 8 E. 57 St.—Sculptures, tapestries, furniture, statuary, paintings and rare fabrics.

Dudensing Gallery, 45 W. 44 St.—Watercolors by Ritchel, Signorini and others.

Durand-Ruel Galleries, 12 E. 57 St.—Paintings by Renoir, to Mar. 9.

Edison Gallery, 473 Fifth Ave.—Recent landscapes by George Inness, Jr., through Mar. 9.

Ehrich Galleries, 707 Fifth Ave.—Paintings of merit by lesser known masters, to Mar. 10.

Ferargil Gallery, 24 E. 49 St.—Group of American Painters.

Fifth Avenue, No. 556—Pictures by Mortimer Bloch, Russian artist, assembled by Mrs. Albert Sterner.

Folsom Galleries, 396 Fifth Ave.—Landscape and figure paintings in oil by William H. Singer and Louis Ritman, to Mar. 6.

The Grolier Club, 47 E. 60 St.—Mezzotints from Von Siegen to Cousins, to Mar. 9.

Kraushaar Art Galleries, 260 Fifth Ave.—Works by John Sloan, Mar. 12 to 30.

John Levy Galleries, 14 E. 46 St.—Foreign and American paintings.

Little Gallery, 15 E. 40 St.—Exhibition by a group of Master Craftsmen, Mar. 4-17.

Macbeth Gallery, 450 Fifth Ave.—Annual exhib'n of 30 paintings by 30 American artists, to Mar. 13.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. Isaac D. Fletcher coll'n. Opens Mar. 4.

Milch Galleries, 108 W. 57 St.—Paintings by Robert Henri, to Mar. 16.

Modern Gallery, 500 Fifth Ave.—Paintings, drawings and etchings by Helene Perdrat, to Mar. 9.

Montross Galleries, 550 Fifth Ave.—Pictures by American artists.

New York Public Library—Print Gallery (Room 321) 170 etchings by Rembrandt, lent by Mr. J. Pierpont Morgan.

Stuart Gallery—Etchings by William Strang, to Mar. 31.

Books containing fine reproductions of drawings by masters of the art are placed on view in the Stuart Gallery for the benefit of art students.

Parish Watson Galleries, 560 Fifth Ave.—Early Chinese pottery, gathered by H. A. E. Jahne.

Pen and Brush Club, 132 E. 19 St.—Etchings, illustrations and decorative compositions in black and white and color, to Mar. 24.

The Penguin Club, 8 E. 15 St.—Paintings, drawings, etchings, sculpture, etc., Mar. 10-Apr. 6.

Ralston Gallery, 567 Fifth Ave.—Informal exhib'n of American paintings.

Salmagundi Club, 47 Fifth Ave.—Annual exhib'n of oils, Mar. 9-23.

Samuel Schwartz's Sons & Co. Gallery, 290 Fifth Ave.—Etchings in black and white by Frank Brangwyn, to Mar. 9. Watercolors by Mildred Bailey Carpenter of St. Louis, to Mar. 9.

Sculptor's Gallery, 152 E. 40 St.—Sculpture, drawings and paintings by Mahonri Young, to Mar. 18.

Jacques Seligmann & Co., 705 Fifth Ave.—Lithographs by eminent British artists showing Britain's efforts and ideals in the war, Mar. 6-23.

Spanish Art Galleries, 734 Fifth Ave.—Early XV century polychrome retable of Flemish origin.

Studio of Louis M. Eilshemius, 58 W. 57 St.—Classical nudes, to Mar. 8.

The Touchstone House, 118 E. 30 St.—Drawings and floor plans of houses that solve the servant problem, to Mar. 16.

The Vanity Fair Shop, 718 Madison Ave.—Antiques collected by Mr. Amos A. Lawrence of 85 Chestnut St., Boston—Italian and Flemish Primitives.

Weston Galleries, 542 Madison Ave. and 622 Lexington Ave.—Exhibition of Primitives.

Whitney-Richards Galleries, Holland House, Fifth Ave. and 30 St.—Paintings by George Elmer Browne, to Mar. 23.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, Madison Square S.—Libraries of the late Tunis G. Bergen and Van Brunt Bergen, comprising important MSS., documents, maps, and surveys of Kings County, N. Y., stand-ards of Americana. Bergen and Van Brunt family documents. Bradford Imprints, etc.; also fine editions of Dumas, Emerson, Franklin, Holmes, Pepsy, Ruskin, etc., and autograph edition of Hawthorne, Mar. 5 and 6 at 3 and 8:15 P. M. Notable library sets in fine bindings of American, English and French authors, art books and Americana, including the libraries of the late Grant B. Schley, Gilbert M. Plympton, and Pauline Lutz, Mar. 6 and 7 at 3 and 8 P. M.

Rare Persian art from Kouchakji Frères, American paintings by the late Walter Clark, and antique jewelry, old watches, Chinese porcelains and curios, from the estate of Charles Gregory. Unrestricted public sales, Mar. 6-9 incl., afts., and Mar. 8 eve., at 8:15 o'clock. Exhib'n Mar. 4 to date of sale.

Anderson Galleries, Park Ave. and 59 St.—Valuable paintings, books and autographs, collection the late John D. Crimmins. Sale paintings, Mar. 5 eve. Library, Mar. 5-7 afts. Library and silver coll'n late Geo. W. Smalley, Mar. 9 aft. Apartment furnishings late Jas. Lane Allen, Mar. 9 aft.

Clarks Art Rooms, 5 W. 44 St.—Sale of furniture, jewelry, silver from the estate of Jenny Harriet Heaton, from Mar. 4.

BOSTON—C. F. Libbie & Co., 597 Washington St. Part I, A.O. of the private library of the late Abner C. Goodell, including genealogies, town histories, Civil War and Confederate history, early church history in America, Cromwellian tracts, etc.; also Mason's Pequot War, 1736; Davenport's Essay on Baptism, Massachusetts Historical Society collections and proceedings, New Hampshire State papers, etc., Mar. 6, at 10 A. M. and 2 P. M.

GOOD NEWS FROM VENICE

The numerous British artists who had contributed paintings, drawings, and sculpture to the British section of the International Exhibition in Venice in the summer of 1914 will no doubt be relieved of much anxiety by the news which has just come from the general secretary of the exhibition. On the outbreak of hostilities these works of art, which could not then be returned, owing to transport difficulties and war risks, were removed, safely packed, from the dangerous vicinity of the Arsenal to a safe place in the basement of one of the palaces, where they have since remained, and where they seemed to be out of harm's way until the recent reverse on the Carso front and the subsequent threat of a German move upon Venice. In view of this new danger, the Italian authorities, at the moment when the means at their disposal must have been subject to enormous demands for the removal of the citizens' own artistic treasures and property, have managed to transport the whole or the British exhibits to Rome.

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Sales at Anderson Galleries

During next week, several most impor-
tant art and literary collections will be dis-
persed at the Anderson Galleries, Park Ave.
and 59 St.

The paintings owned by the late J. D. Crimmins will be sold Tuesday eve., Mar. 5. The extensive Crimmins library, notable for its numerous extra-illustrated books, will be sold Tuesday, Wednesday, Thursday afts., Mar. 5-7 incl., a collection of association volumes and autographic materials made by the late George D. Smalley, will be sold Friday aft., Mar. 8., and miscellaneous silver of the Georgian period and art objects gathered by Mr. Smalley and the contents of the apartment of James Lane Allen, the author, will be dispersed Saturday aft., Mar. 9.

The Crimmins Pictures

The paintings collected by John D. Crimmins, during an unusually busy life, include representative examples of many schools—American, early Italian, Dutch, Belgian, English, French, Spanish, Scotch, German and Swedish. There is an important George Inness, "Off the Coast of Cornwall," a jagged coast, boiling surf and threatening clouds presaging a storm, with fishing boats scudding for shore. The recent death of Henry W. Ranger gives increased interest to his "Old Oaks and New," a woodland scene. Other American painters represented are Thomas Allen, Asher B. Durand, Daniel R. Knight, William Magrath, Rembrandt Peale, Arthur Tait, and George H. Boughton.

The early Italian paintings include Al-
lorio's finely decorative figure of St. John the Baptist, del Garbio's "Madonna, Child and Two Saints," and Guido Reni's "St.

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John." Examples of other early painters are given to Holbein, Van Dyck, David Teniers (the elder), and Pieter Lastman. The Barbizon School is represented by examples given to Corot and Diaz, while later French painters represented include Beraud, de Penne, Detaille, Firmin Girard, Lambert and Metting. Among the English painters exemplified, there is a typical landscape by John Constable and portraits by Sir Joshua Reynolds, and Sir Thomas Lawrence and a happy group of mother and child by Angelica Kaufman.

The Crimmins Library

Mr. Crimmins' books cover several fields of interest to the collector. He was particularly interested in extra-illustrated books, among others Augustin Daly's bible, extended to 42 volumes through the insertion of over 8,000 prints and drawings, many of the greatest rarity. There also are many valuable items of early Americana, Bibliophile Society publications, standard sets, fine bindings and important autographic materials. In the latter group are letters by Mark Twain, Cowper, Robert Fulton, Alexander Hamilton, Thomas Moore, Robert Morris, George Washington, and other prominent figures in literature and history.

Geo. W. Smalley Books and Autographs

The Smalley collection of books and autographs contains many presentation copies from the authors to Mr. Smalley, among them, Ralph Waldo Emerson, Holmes, Froude, Hav. and Stedman, and interesting letters from Whistler, Henry James, Lowell and Matthew Arnold.

Mark P. Robinson Library Sale

The first session of the sale of rare books and MSS., a part of the library of the late Mark P. Robinson, of Honolulu, and other collections, took place at the Anderson Galleries, Tues. eve., when a total of \$19,663 was realized.

The feature was the sale of No. 105, Byron's MS. of "Sardanapalus" with unpublished portions, considered the most im-

portant Byron MS. in existence, which was purchased by George W. Smith for \$5,880. The second highest price of \$1,750 was paid by G. Wells for No. 15, a "Collection of Original Drawings and Prints of All Known Places Having a Connection with Early American Settlers."

No. 39—A collection of the autographs of the signers of the Declaration of Independence went to George W. Smith for \$860.

No. 100—An original autograph poem by Robert Burns, entitled: "To Miss Ferrier, Inclosing the Elegy on Sir J. H. Blair," was purchased by T. R. Aldrich for \$500.

Rare books and MSS. at the second session, Wednesday evening, brought a total of \$15,515, making a grand total of \$35,154.

The highest price was \$1,250, paid by G. Wells for No. 297, a Charles Dickens memento centering around the Royal General Theatrical Fund Association. The collection contains many autographic letters from persons familiar to collectors of dramatic material.

No. 271—"The Humorist," a collection of anecdotes signed by George Cruikshank (London, 1819-20), first edition and one of the finest offered for sale, was purchased by G. Wells for \$1,050, the second highest price.

No. 254—"Cosmographie Introductio," the first part written by Martin Waldseemüller (St. Die, 1507), very rare and the first to suggest that the new world should be named America, went to George D. Smith for \$550.

No. 425—"The Principal Navigations, Voyages and Discoveries of the English Nation," by Richard Hakluyt (London, 1589), a rare first edition, went to George D. Smith for \$500.

At the third session, held Thursday evening, there were 217 items dispersed, for which \$23,958 was realized.

Enthusiastic bidding was shown for No. 560, the original autograph manuscript of an early unpublished version of "One of Our Conquerors," by George Meredith, which was purchased by G. Wells for \$1,750.

Considerable interest was also manifested in No. 621, an unpublished manuscript map of Ohio and Michigan, 1762, by Thomas Hutchins. It was obtained by George D. Smith for \$1,350.

No. 648, a collection of autograph letters of the Presidents of the United States, from Washington to Wilson, went to G. Wells for \$975.

No. 594, "A Discourse Concerning the Success of the King of Portugal, Dom Sebastian," by Anthony Munday (London, 1601), a rare first edition, went to George D. Smith for \$760.

No. 592, "Lalla Rookh," by Thomas Moore (London, 1861), with illustrations from drawings by John Tenniel. G. Wells, \$735.

(Sale story concluded next week)

Bowman Porcelain Sale

Old Chinese porcelains and early Oriental pottery and wood carvings collected by A. F. Bowman, of London, were sold at the Anderson Galleries, Thursday aft'n, for a total of \$1,234.

No. 91, a rare, large Ming porcelain bowl, 5½ inches high, was purchased by J. Lillien-thal for \$80, the highest price.

No. 80, a Kang-hsi, porcelain baluster vase, 8½ inches high, went to H. K. Hudson for \$74.

(Sale story concluded next week)

Rare Americana London Sale

A special cable to the N. Y. "Times," from London, says: "A rare piece of Americana was sold at Sotheby's Feb. 20—a pamphlet in refutation of Leonard Strong's 'Babylon's Fall in Maryland.'"

"It is a quarto, dated 1655, and has Bishop Kenner's signature on the title page. The author was John Langford, who was a servant of Lord Baltimore, and received 1,500 acres in Maryland from his master for writing it.

The pamphlet was bought for £140 by Henry Stevens' Son & Stiles."

Library Brings \$225,000

The John H. Wrenn library, a collection of original MSS. and first editions dating from the pre-Shakespearean period has been sold to the University of Texas for \$225,000. The money for the purchase was a gift of Major George W. Littlefield, of Austin, Texas.

Arbuckle Art Department Closes

The Arbuckle Institute of Brooklyn, N. Y., has so increased its war activities and has collaterally suffered so much from a fuel shortage that the organization has temporarily suspended the work of its department of fine arts. No exhibitions have recently been given there and the immediate future does not seem hopeful for resuming art exhibitions.

Gomez Statue Contest

Announcement is made from the Cuban Consulate in N. Y. of an official cable from Havana, extending until May 1 of next year the date for receiving designs for a statue of Gen. Maximo Gomez, in that city in the hope of encouraging many competitors for the work. Originally proposals were to be received only until March 31 of the present year. The government will erect the statue in Havana and will give the sculptor until August, 1924, to put it in place.

THE PENNELL CASE

Editor, AMERICAN ART NEWS.

Dear Sir—In both of the articles in the ART NEWS regarding "the Pennell case," I have noticed the absence of what seems to me to be one of the best points in Mr. Pennell's favor. It was in Mr. Pennell's letter to Provost Smith. In this Mr. Pennell said that "he had thought the University of Pa. an institution too old and well established to be affected by local gossip, but as this evidently was not the case he would refuse the degree." Good for Mr. Pennell! An artist of his calibre deserves a degree from an American university above being affected by local or national gossip.

Regarding your idea of "rather more harmful than helpful advertising," I should say that no advertising could be harmful to Mr. Pennell. Of course, some things might have an effect for a year or two, but Pennell and Whistler are not to be considered in years but in centuries. They are here to stay until the paper of their etchings crumbles to dust.

Very truly yours,

John A. Ten Eyck, 3rd.

N. Y., Feb. 26, 1918.

[We fear that Mr. Ten Eyck, as well as Mr. Harrison Morris and a few others who have expressed, or wish to vigorously express themselves in print either in defense of Joseph Pennell's action in the Phila. Art Club, which led to his suspension and following resignation from that organization, or in abuse of the club and of the University of Pa. in withholding from the artist the doctor of letters degree to have been given him on Washington's Birthday, and which the artist has now declined to receive at any time, have permitted their natural and creditable admiration for the man's ability as an artist to run away with that caution and careful investigation of facts which should alone justify the expression of ex cathedra opinions on happenings which may have grave consequences.

While we hold no brief for the Phila. Art Club nor the University of Pa. nor for Mr. Pennell, and while we share the admiration of Mr. Ten Eyck and others for his work, we cannot bring ourselves to believe that the Art Club would have taken so drastic a measure against so prominent a member, or that the veteran University would have withheld the degree to have been awarded him, without some better grounds than "local gossip." We cannot also share Mr. Ten Eyck's opinion that "an artist of his (Pennell's) calibre deserves a degree from an American university above being affected by local or national gossip." The bigger the man the greater his influence for good or evil.

Do Messrs. Morris and Ten Eyck understand that their country is at war with Germany and is the close ally of Great Britain? This being the case, would it not be well for them, if they are loyal Americans, as we assume they are, to investigate whether or not it is a fact that Mr. Pennell, before he left England early in the war, and since his arrival here, has frequently and vehemently denounced the British Government and people? Might they not inquire into the truth of the current report in the American art world that Mr. Pennell, although permitted to sketch in English and American shipyards and munition works, has been heard to utter strong pro-German sentiments?

The ART NEWS would be more than pleased to learn that an investigation has disproved any truth in the persistent and widespread reports as to Mr. Pennell's stand on the attitude of

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America towards Great Britain and Germany in the present war, as it has nothing but liking for the man and his work. It seems strange to us that he has not himself come out and defined his attitude. Until he does we would advise Messrs. Morris and Ten Eyck to "go slow" in their criticisms of the club or university in this matter.

As we said last week: "He who is not for us in this war is against us." No true American can be a "fifty-fifty" thinker on this question—Ed.]

Helen Watson Phelps is at Lakewood recuperating from a severe cold. Her recent portrait of Mrs. Albert Terhune evoked from the latter's author husband: "There is not a thing in the portrait I would change!"

Mrs. Louise Upton Brumback is painting snow scenes at Scarsdale, N. Y.

The Montclair, N. J., Art Gallery, has been closed to the public for several weeks because of the coal shortage. It is expected that the gallery will reopen about April 1.

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